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1842-54.  
G-S.  
COMMISSION.

VICTORIA R.

VICTORIA, by the Grace of God, of the United Kingdom of Great Britain and Ireland, Queen, Defender of the Faith. To Our Most Dearly-beloved Consort, His Royal Highness Francis ALBERT Augustus Charles Emanuel Duke of Saxony, Prince of Saxe Cobourg and Gotha, Knight of Our Most Noble Order of the Garter, and Field-Marshal in Our Army; Our Right Trusty and Well-beloved Councillor John Singleton Lord Lyndhurst, Our Chancellor of that Part of Our United Kingdom of Great Britain and Ireland called Great Britain; Our Right Trusty and Right Entirely-beloved Cousin George Granville Duke of Sutherland, Knight of Our Most Noble Order of the Garter; Our Right Trusty and Entirely-beloved Cousin and Councillor Henry Marquis of Lansdowne, Knight of Our Most Noble Order of the Garter; Our Right Trusty and Well-beloved Councillor Henry Pelham Pelham Clinton (commonly called Earl of Lincoln); Our Right Trusty and Right Well-beloved Cousin John Earl of Shrewsbury; Our Right Trusty and Right Well-beloved Cousin and Councillor George Earl of Aberdeen, Knight of Our Most Ancient and Most Noble Order of the Thistle; Our Right Trusty and Well-beloved Councillors John Russell (commonly called Lord John Russell) and Francis Egerton (commonly called Lord Francis Egerton); Our Right Trusty and Well-beloved Cousin and Councillor Henry John Viscount Palmerston, Knight Grand Cross of Our Most Honourable Order of the Bath; Our Right Trusty and Well-beloved Cousin and Councillor William Viscount Melbourne; Our Right Trusty and Well-beloved Councillor Alexander Lord Ashburton; Our Right Trusty and Well-beloved Nicholas William Lord Colborne; Our Right Trusty and Well-beloved Councillors Charles Shaw Lefevre, Sir Robert Peel, Baronet, and Sir James Robert George Graham, Baronet; and Our Trusty and Well-beloved Sir Robert Harry Inglis, Baronet, and Henry Gally Knight, Benjamin Hawes the Younger, Henry Hallam, Samuel Rogers, George Vivian, and Thomas Wyse, Esquires,—greeting: Whereas We have thought it expedient, for divers good causes and considerations, that a Commission should forthwith issue for the purpose of inquiring whether advantage might not be taken of the rebuilding of Our Palace at Westminster, wherein Our Parliament is wont to assemble, for the purpose of promoting and encouraging the Fine Arts in Our United Kingdom, and in what manner an object of so much importance would be most effectually promoted.

Now know ye, that We, reposing great trust and confidence in your knowledge and ability, have authorized and appointed, and do by these Presents authorize and appoint, you, the said Francis ALBERT Augustus Charles Emanuel Duke of Saxony and Prince of Saxe Cobourg and Gotha, John Singleton Lord Lyndhurst, George Granville Duke of Sutherland, Henry Marquis of Lansdowne, Henry Pelham Pelham Clinton (commonly called Earl of Lincoln), John Earl of Shrewsbury, George Earl of Aberdeen, John Russell (commonly called Lord John Russell), Francis Egerton (commonly called Lord Francis Egerton), Henry John Viscount Palmerston, William Viscount Melbourne, Alexander Lord Ashburton, Nicholas William Lord Colborne, Charles Shaw Lefevre, Sir Robert



Peel, Sir James Robert George Graham, Sir Robert Harry Inglis, Henry Gally Knight, Benjamin Hawes the Younger, Henry Hallam, Samuel Rogers, George Vivian, and Thomas Wyse, or any five or more of you, to be Our Commissioners for the purposes aforesaid.

And for the better enabling you to carry these Our Royal Intentions into effect, We do hereby enjoin and command you, or any five or more of you, to inquire into the mode in which, by means of the interior decoration of Our said Palace at Westminster, the Fine Arts of this country can be most effectually encouraged. And We do by these Presents give and grant to you, or any five or more of you, full power and authority to call before you, or any five or more of you, such persons as you shall judge likely to afford you any information upon the subject of this Our Commission, and to inquire of and concerning the premises by all other lawful ways and means whatsoever.

And We do by these Presents will and ordain that this Our Commission shall continue in full force and virtue, and that you Our said Commissioners, or any five or more of you, may, from time to time, proceed in the execution thereof, and of every matter and thing therein contained, although the same be not continued from time to time by adjournment. And Our further Will and Pleasure is that you Our said Commissioners, or any five or more of you, upon due inquiry into the premises, do report to Us, in writing under your hands and seals, or under the hands and seals of any five or more of you, your several proceedings under and by virtue of this Commission, together with what you shall find touching or concerning the premises.

And We further ordain that you, or any five or more of you, may have liberty to report your proceedings under this Commission from time to time should you judge it expedient so to do.

And for your assistance in the due execution of these Presents, We have made choice of Our Trusty and Well-beloved Charles Lock Eastlake, Esquire, to be Secretary to this Our Commission, and to attend you; whose services and assistance We require you to avail yourselves of from time to time, as occasion may require.

Given at Our Court at St. James's the Twenty-second Day of November, 1841, in the Fifth Year of Our Reign.

By Her Majesty's Command,

J. R. G. GRAHAM.



## REPORT.

### TO THE QUEEN'S MOST EXCELLENT MAJESTY.

WE, the Commissioners appointed by Your Majesty for the purpose of inquiring whether advantage might not be taken of the rebuilding of Your Majesty's Palace at Westminster wherein Your Majesty's Parliament is wont to assemble, for the purpose of promoting and encouraging the Fine Arts in Your Majesty's United Kingdom, and in what manner an object of so much importance might be most effectually promoted, humbly report to Your Majesty that we have taken into our consideration the matters referred to us, and have given due attention to the Report of the Committee of the House of Commons in 1841 on the Fine Arts, together with the opinions of various other competent persons on questions relating to the special objects for which the present Commission was appointed, and have consulted the Architect as to the manner in which various kinds of internal decoration would affect his intended architectural arrangements; and we beg now to report our opinion that it would be expedient that advantage should be taken of the rebuilding of the Houses of Parliament for the purpose of promoting and encouraging the Fine Arts in the United Kingdom.

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Having thus come to an opinion on the first point to which our inquiry was directed, we have, in conformity with the instructions contained in our Commission, proceeded to consider in what manner the above-mentioned purpose could best be accomplished. With this view we have in the first place directed our attention to the question whether it would be expedient that Fresco-painting should be employed in the decoration of the New Houses of Parliament, but we have not yet been able to satisfy ourselves that the art of Fresco-painting has hitherto been sufficiently cultivated in this country to justify us in at once recommending that it should be so employed. In order however, to assist us in forming a judgment on this matter we propose that artists should be invited to enter into a competition in Cartoons, and we have prepared the draft of an announcement on this subject offering premiums of public money, to which we request the sanction of Your Majesty.

In framing this announcement we have felt that although the competition which we at present wish to invite has reference chiefly to Fresco-painting,



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yet if we were to confine our notice entirely to that method of painting an inference might be drawn therefrom that we intended to recommend its exclusive adoption for the decoration of the New Buildings. We have, therefore, inserted in our announcement paragraphs intended to explain that the future attention of the Commission will be directed to the best mode of selecting for employment artists skilled in Oil-painting and in Sculpture, and that due consideration will be given to other methods and departments of Art applicable to decoration generally.

We humbly subjoin as an Appendix to this Report some papers treating in detail various considerations connected with the subject of our Inquiry.

ALBERT.

LYNDHURST.

SUTHERLAND.

LANSDOWNE.

LINCOLN.

ABERDEEN.

J. RUSSELL.

F. EGERTON.

PALMERSTON.

MELBOURNE.

COLBORNE.

CHARLES SHAW LEFEVRE.

ROBERT PEEL.

J. R. G. GRAHAM.

ROBERT HARRY INGLIS.

HENRY GALLY KNIGHT.

B. HAWES, JUN.

HENRY HALLAM.

S. ROGERS.

GEORGE VIVIAN.

THOMAS WYSE

*Gwydyr House, Whitehall,*

*April 22, 1842.*



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## APPENDIX.

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No. 1.

### NOTICE RESPECTING A COMPETITION IN CARTOONS.

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#### ROYAL COMMISSION OF FINE ARTS.

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APPENDIX.

No. 1.

Notice respecting a  
Competition in  
Cartoons.

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THE Commissioners appointed by the Queen for the purpose of inquiring—first, whether, on the rebuilding of Her Majesty's Palace at Westminster, wherein her Parliament is wont to assemble, advantage might not be taken of the opportunity thereby afforded of promoting and encouraging the Fine Arts in the United Kingdom, and secondly, in what manner an object of so much importance might be most effectually promoted—have resolved, that it would be expedient for the furthering of the objects of their inquiry that means should in the first place be taken to ascertain whether Fresco-Painting might be applied with advantage to the decoration of the Houses of Parliament.

2. Although some years must elapse before the walls of the new buildings can be in a fit state for paintings of any kind, yet, as Fresco-Painting has not hitherto been much practised in this country, and as therefore candidates for employment in that mode of painting, whatever their reputation or general skill may be, will probably find it necessary to make preparatory essays, Her Majesty's Commissioners think it expedient that the plan which they have resolved to adopt, in order to decide on the qualifications of such candidates, should be announced forthwith. With this view Her Majesty's Commissioners hereby give notice:—

3. That three premiums of 300*l.* each, three premiums of 200*l.* each, and five premiums of 100*l.* each, will be given to the artists who shall furnish cartoons, which shall respectively be deemed worthy of one or other of the said premiums by judges to be appointed to decide on the relative merit of the works.

4. The drawings are to be executed in chalk or in charcoal, or in some similar material, but without colours.

5. The size of the drawings is to be not less than ten nor more than fifteen feet in their longest dimension; the figures are to be not less than the size of life.

6. Each artist is at liberty to select his subject from British History, or from the works of Spenser, Shakspeare, or Milton.

7. The finished drawings are to be sent in the course of the first week in May, 1843, for exhibition, to a place hereafter to be appointed.

8. Each candidate is required to put a motto or mark on the back of his drawing, and to send, together with his drawing, a sealed letter containing his name and address, and having on the outside of its cover a motto or mark similar to that at the back of the drawing. The letters belonging to the drawings to which no premium shall have been awarded will be returned unopened.

9. If a drawing for which a premium shall have been awarded shall have been executed abroad, or shall have been begun before the publication of this notice, the judges appointed to decide on the relative merit of the works, may, if they shall think fit, require the artist to execute in this country, and under such conditions as they may think necessary, an additional drawing as a specimen of his ability, and in such case, the premium awarded to such artist will not be paid unless his second drawing shall be approved by the judges.

10. The drawings will be returned to the respective artists.

11. The competition will be confined to British artists.



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12. The judges, hereafter to be appointed to decide on the relative merit of the works, will consist partly of artists.

13. The competition hereby invited is open to all artists, although it has more immediate reference to fresco-painting.

14. The claims of candidates for employment in other methods of painting, in other departments of the art besides historical painting, and in decoration generally, will be duly considered.

15. Her Majesty's Commissioners will announce, at a future period, the plan which they may adopt in order to decide on the merits of candidates for employment as oil painters and as sculptors.

16. The range of choice in regard to subjects, which has been left (in paragraph 6) to the discretion of the artists, has reference to the present competition only, and is not to be understood as implying the adoption of any particular scheme for the decoration of the Houses of Parliament.

17. The judges to be appointed to decide on the relative merit of the drawings will, it is presumed, be disposed to mark their approbation of works, which, with a just conception of the subject, exhibit an attention to those qualities which are more especially the objects of study in a cartoon, namely, precision of drawing, founded on a knowledge of the structure of the human figure, a treatment of drapery uniting the imitation of nature with a reference to form, action, and composition; and a style of composition less dependent on chiaro-scuro than on effective arrangement.

By command of the Commissioners,

C. L. EASTLAKE, *Secretary.*



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THE GENERAL OBJECT OF THE COMMISSION CONSIDERED  
IN RELATION TO THE STATE AND PROSPECTS OF THE  
ENGLISH SCHOOL OF PAINTING.

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As the Commission is understood to take up the present inquiry where the Committee on the fine arts, appointed by the House of Commons in 1841, left it, it will be proper, by way of introduction, to recapitulate the leading opinions expressed in the Report of that Committee.

It was there observed that "the chief object aimed at by the appointment of the Committee," was "the encouragement of the fine arts of this country;" that it was "requisite that a plan should be determined upon, and that as soon as practicable, in order that the architect and the artist or artists to be employed, may work not only in conjunction with, but in aid of each other; that thus the abilities of both would be exerted for the decoration of so eminently national a building; and at the same time encouragement beyond the means of private patronage, would be afforded not only to the higher walks, but to all branches of art." The report proceeds to recommend the employment of fresco-painting in the decoration of the new Houses of Parliament, suggesting, however, the necessity of further information and inquiry.

The appointment of the Commission has fully secured the latter, and the general objects of the Committee have been recognised in the notice respecting a competition\* already prepared for publication under the sanction of Her Majesty's Commissioners.

It is here proposed to consider the question of the decoration of the Houses of Parliament with reference to the state and prospects of the English school of painting. And first it is to be observed that, although "all branches of art" may be entitled to the consideration of the Commission, historical painting is not only generally fittest for decoration on a large scale, but is precisely the class of painting which, more than any other, requires "encouragement beyond the means of private patronage." The want of such encouragement has long been regretted, not by professors only, but by all who have turned their attention to the state of painting in England;—a proof that the promotion of historic art is an object of interest with a considerable portion of the public.

The inference is not unimportant; for an already existing estimation of the higher aims of art, is in itself an earnest of their success. The desire which has been manifested for historical painting would not be entitled to attention if it could be traced to a passing influence, or to a disposition to imitate what had been achieved in other countries, since this could only lead to the adoption of superficial qualities, betraying, sooner or later, the absence of a vital impulse. Such attempts would be the more likely to be ineffectual, if a different style, however humble, really corresponding with the national taste, were at the same time cultivated with marked success. The history of art is not wanting in examples of schools and of periods, with regard to which it might be a question whether a sudden demand for historical painting would have been a boon to the artists or to the lovers of art. The Dutch school of the seventeenth century might be adduced as a case in point.

It may here be remarked that, even where the direction of national taste is favourable to the cultivation of historical painting, the peculiar difficulties of that branch of art must sometimes place it in unfavourable contrast with inferior departments more commonly practised, and in which a relative perfection is more commonly attained. The disadvantages resulting from this contrast are peculiar to modern times: at the revival of art and during its progress to excellence the efforts in the grander style were not in danger of being

\* See Appendix No. 1.



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undervalued, or stimulated to injudicious rivalry, by such a comparison. No school exclusively devoted to indiscriminate imitation then existed. The present influence of such schools and examples may partly account for and excuse the occasional fastidiousness of modern amateurs with regard to efforts in historical painting, and may render a consistency of style more difficult for the historical artist.

These admissions with regard to the present difficulties of the highest style of art cannot, however, render it necessary to vindicate its abstract claims; the sole question for consideration now is, whether in this country and at this time there exist grounds for hoping that historical painting could be cultivated with success, and whether it would awaken a more general interest, if it were duly encouraged by the State.

That the actual estimation of this department of art has direct reference to the moral wants of our own nation, is further proved by the repeated exertions of individuals in proposing plans for the promotion of the higher style of art, by the generous encouragement occasionally extended to its votaries by others, but above all by the efforts of the artists themselves. For it must always be borne in mind that the aims of the artists are not to be considered as accidental predilections apart from the public feeling, but as representing a portion of that feeling. However variously modified by other influences, the formative arts must always express the manners, the general taste, and, to a certain extent, the intellectual habits of the nation in which they are cultivated; the chief conditions with regard to the last being, that the objects of mental interest should be analogous to the pursuits of taste, and at the same time familiar to that portion of the public to which the arts are addressed.

But to whatever extent the mind or manners of a nation may be communicable to its productions in art, the result is to be looked for rather in general tendencies than in degrees of technical excellence, and is especially to be sought where controlling influences, even of a salutary kind, are least likely to interfere with the free expression of national taste. Thus, the indications in question are not so evident in religious subjects, in which a common education, and long consecrated themes, have tended to elevate to a common standard the taste of the civilized world; nor are they so distinctly manifested even in certain subjects of local interest, such as the acts of illustrious individuals, and the commemoration of national events; themes which patriotism has everywhere supplied, and which presuppose a uniformly ennobling influence. The proper and peculiar tendency, the physiognomy, so to speak, of national taste, is to be detected in more spontaneous aims; in the direction which the arts have taken, when their course has been unrestrained, save by the ordinary influence of the intellectual and moral habits of society.

It might be interesting to trace the connexion between the arts and national culture and character under such conditions; but the general truth of the view above taken has been so often dwelt on by the historians of art, that it must be unnecessary to adduce examples of such a connexion where circumstances must render it more than commonly direct. If it were proposed to compare the English school of painting (as regards its general tendency) with the schools of other countries, it would, however, be just to consider the direction of taste in the latter when art has not been employed in the service of religion and patriotism, for it is under these circumstances that painting has been cultivated in England. The result of such a comparison would tend to vindicate the aim and character of the English school.

But the inference from the above statement, which is more immediately applicable to the present question, is, that the efforts of the English artists in the higher branches of their profession are to be regarded as an evidence of the tendency of taste in a considerable portion of the public, and it remains to observe that both the efforts and the taste may be almost irrespective of the common relation between demand and supply, since the due encouragement of the higher branches of art may be "beyond the means of private patronage." This apparent contradiction of a moral demand, for a particular class of art, existing independently, in a great measure, of its usual consequences—the actual employment of those who, with due encouragement, might respond to it, is explained by the fact that the decoration of public buildings, with a view to moral or religious purposes, has always been necessary for the formation of a school of historical painting. The history of



art shows that whatever may be the extent of general education, the service of religion or the protection of the state is indispensable, at the outset at least, for the full practical development of the highest style of painting. Thus formed and thus exercised historic art lives and is progressive, but with the aid, however liberal, of private patronage alone, either its aim becomes lowered, or its worthier efforts are not sufficiently numerous to re-act on the general taste.

To many it may appear unnecessary to assert the capacity of the painters or of the public for the cultivation or appreciation of elevated art. But it must be remembered that while the great stimulus and support of public employment is wanting, the exertions of the artists are gradually compelled into other directions; and some observers, looking at this result alone, may draw erroneous inferences from it,—may sometimes hastily conclude that pictures of familiar subjects, which have been of late years predominant and deservedly attractive, represent the universal and unalterable taste of the nation.

Such observers might, however, at the same time remark that the productions in question oftener approach the dignity of history than the vulgarity of the lowest order of subjects, and either by the choice of incidents, or by their treatment, still attest the character of the national taste. The evidence of an intellectual aim in familiar subjects, may be therefore considered as an additional proof that the artists of England want only the opportunities which those of other nations have enjoyed, in order to distinguish themselves in the worthiest undertakings. But to place this question in its proper light it will be necessary to take into consideration the peculiar circumstances under which the English school has been formed.

The great impediments to the cultivation of the higher branches of art have been already adverted to. With few exceptions, painting in England has not been admitted into churches, (a subject which it is not intended here to discuss,) nor has it been employed to any extent in the embellishment of public buildings. Other difficulties have existed, owing to various accidental circumstances.

The perfection which the great Italian masters arrived at, was the result, it is true, of slow experience, but happily for them the more ornamental and fascinating qualities of the art were attained last. With the English school it was the reverse. Its rise in the last century was remarkable for sudden excellence in colouring and chiaro-scuro, an excellence so great, as to eclipse contemporary efforts in a severer style, while it gave a bias to the school. The peculiar union of what are called the ornamental parts of the art, with those essential to history, which has prevailed in England, not unattended with some sacrifice of more solid qualities, has been generally attributed to this influence.

This mixed character became more decided in consequence of the circumstances under which the school was developed; namely, the subsequent introduction and prevalence of a style suited to small dimensions. Most of the distinguished English artists in the time of Reynolds, painted the size of life. The experiment, as regards private patronage, seems to have been then fairly made, and the gradual change to reduced dimensions, appears to have been the consequence of the insufficient demand for large works, arising in a great degree from the limited size of English dwelling-houses.

Hence the execution of small historical pictures; a practice recommended by the occasional example of the best masters of every school. But where the subject is dignified, smallness of dimensions cannot consistently be accompanied by smallness of treatment. Minute imitation is not found in Coreggio's Gethsemane, nor in Raphael's Vision of Ezekiel, diminutive as they are. The breadth of manner which is indispensable in such elevated themes is not, however, essential in familiar subjects, and hence, when specimens of both styles, similar in size, but widely different in their technical conditions, are placed together, the impression produced by so marked a contrast is unsatisfactory, without reference to the difference of subject.

Thus, partly through the influence of the "ornamental" character of the school, and partly to prevent this abrupt contrast of treatment in pictures which are to hang together in galleries, (for under such circumstances, the more abstract style appears to disadvantage,) the kind of historic art chiefly followed, is that which admits picturesque materials, thus com-

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binning the attractions of familiar subjects, with the dignity of the historic style. Under such influences has been formed an interesting portion of the more modern English school, distinguished, on the one hand from the Dutch, and on the other, from the small works of the Italian masters, embracing a great variety of subjects, sometimes scarcely removed from the familiar, sometimes approaching the grandest aim.

The circumstances that have led to the general adoption of a small size are thus it appears accidental, and the actual practice of our painters cannot be adduced as a proof of their original choice of such conditions. The frequent efforts on their part, amid various difficulties, to recommend larger dimensions, are a sufficient proof of the real inclination of the artists. These efforts have not been confined to the ardour of youthful inexperience; many of our best artists have returned to, or persevered in such undertakings to the last; with some, the ambition to encounter the difficulties of this style was first kindled at an advanced period of their career. In the last century all the principal English artists, notwithstanding Hogarth's success in small pictures, were in the habit, as already observed, of painting the size of life—Reynolds (considered as an historical painter), West, Barry, Fuseli, Copley, Northcote, Opie, and others.

It cannot therefore be admitted that the artists of England are by their own choice confined to small dimensions; but the questions now are—

Whether it is possible to afford more favourable opportunities than those which have hitherto existed for the adequate display of historic art?

Whether such opportunities will be sufficiently numerous? for if not, the school, after attaining the excellence which honourable employment will assuredly call forth, may again languish; and lastly,

Whether such encouragement will be in danger of diverting the taste and practice of some artists from that domestic art which is now so successfully cultivated?

The first of these questions, while it is immediately connected with the special object of the Commission, involves the consideration of the abstract relation of dimensions to styles of art. This subject has been often discussed on grounds independent of technical requisites, and as very different opinions have been the result, it may here be allowable, without undervaluing the conclusions derived from other considerations, to refer to the mere physical or external conditions which must necessarily affect the question.

In comparing the treatment of cabinet pictures with that of works of the largest size—for example, where the figures are colossal—it may be observed that the small picture, besides being executed with delicacy, generally exhibits a certain fulness of detail, while the large work is not only less elaborate, but is composed of fewer parts. Even assuming the same subject, and one requiring a variety of minute accessories, to be represented on a colossal and on a small scale, it may be safely affirmed that the degree of detail which would be admissible in the small picture would be objectionable in the larger. In a grander and more ideal subject, where such detail would be inadmissible under any circumstances, the comparison could be less fairly made, but a similar influence would be more or less apparent. Thus, assuming other conditions to be common, the greater space never allows the introduction of *more* detail than the smaller, but generally, if not always, requires *less*.

Without entering into the examination of this question as connected with the laws of vision, it may be remarked that although the indistinctness arising from distance may be counteracted, as regards the most important qualities in art, by increased dimensions, and by appropriate style and treatment, it must still tend to exclude certain refinements of imitation which are appreciable in pictures requiring to be seen near,—refinements capable of conferring an interest on details that may be unimportant in themselves. The inference is at once applicable to the question proposed. The familiar subject, as fullest of accidental circumstance, must be best displayed in dimensions fitted for near inspection, and, in an advanced state of art as regards imitative excellence, must be a consequence of the habitual adoption of such dimensions. On the other hand, the larger the figures in a picture, the greater the distance at which the work must be seen; and as the omission of detail is a consequence of that reduced scale of gradation which distance supposes,—as the absence of minute particulars is felt to be the attribute of distance without reference to the size of objects, so the accessories in the larger work of art require to be few and



important. Thus, again increased dimensions, by involving the suppression of detail, suggest subjects of corresponding dignity.

Such appears to be the relation of dimensions to style and subject, considered with reference to technical results: as regards the question of taste, it may be observed that the involuntary conclusions derived from the influence of association agree with the practice of art. The analogy between grandeur and the absence of detail, and between minute circumstance and familiar incidents, is sufficiently apparent. With these analogies, the impressions produced by magnitude and its attributes, and by the opposite qualities, respectively correspond.

The general relation thus defined has often been reversed in works of art, but not with equally good results, for it may be remarked that large works, when elaborate in detail, and full of accidental circumstance, have the unpleasing effect of magnified cabinet pictures; on the other hand, diminutive historical works, when treated with that breadth which belongs to the grandest style, must give the impression of large works diminished. The last-mentioned inconsistency can hardly be objected to; grandeur of conception and treatment must unquestionably be acceptable in any form, but nevertheless the abstract breadth of imitation which is indispensable in elevated subjects is, under the circumstances supposed, a kind of contradiction, inasmuch as the vague generalization of a distant or ideal effect is submitted to close inspection, and can only be so viewed. The small pictures by Raphael and Coreggio, before referred to, are of this description; but the instances of such subjects being treated on so minute a scale are not frequent.

It is unnecessary to enumerate other exceptions, or to refer to larger works in which a just adaptation of style may have tended to obviate an incongruity between subject and dimensions. It may be sufficient to have dwelt on those plainer principles which result from the technical and external conditions that have been considered, but which may afford a criterion with regard to some of the more arbitrary conventions of works of art.

It may be added that even the extreme conclusions which might be deduced from the conditions referred to, are strictly conformable to the authority of the grandest examples of art. The loftier aim of imitation thus defined, may seldom be literally compatible with the usual range of subjects; but in this instance again, the criterion, as such, may be admissible. Thus, assuming the representation to be dilated to its full measure, details of costume, illusion, and even the more delicate varieties of colour are no longer fitted for the dimensions. But in proportion as the subordinate excellences of imitation are excluded by the nature of the existing technical conditions, the display of the nobler qualities still attainable becomes more necessary. As the resources of art become circumscribed, the artist's aim becomes elevated. In the highest style of painting, as in sculpture, the representation of inanimate substances ceases to be satisfactory when they no longer directly assist impressions of beauty or grandeur: and the styles of art in which the living form can be least dispensed with, are precisely those which, by the abstract character of their imitation, render it least objectionable.

The foregoing considerations may warrant the conclusion that the grandest style of art is best displayed in large dimensions. It will also follow that the treatment of subjects fitted for such dimensions, must tend to ennoble the style and taste of the artist.

Works of such magnitude, cannot be often in demand for ordinary dwelling-houses; hence, while pictures are excluded from churches, the places in which it is possible and desirable to employ the higher branches of art will be the national and municipal public buildings; all localities, in a word, where painting can be displayed to the public in its highest and most didactic form.

But will such opportunities and means of encouragement be sufficiently numerous and enduring? The answer to this important question can be best anticipated by the exertions of the artists; it may be reasonably expected that the employment of native talent in a great national building, will serve as an example throughout the country, and that the style of art which will be thus recommended and promoted, may be even adopted in fit situations for the decoration of the mansions and villas of affluent individuals.

In answer to the third question proposed, namely, whether the encou-

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mission.

agement of historical painting, may tend to alter the direction of the taste and practice of those artists pursuing a hitherto more thriving and popular branch of art? it may be allowable to observe that even such a danger would be no just argument against the employment of deserving candidates for fame in another department. But the long neglected interests of the historical painters, can, it is believed, be promoted without interfering in any degree with the prosperity of the class in question. That school is already formed; and the cause to which it chiefly owed its rise,—the possibility of its productions being placed in apartments of ordinary dimensions, must ensure its duration; added to which, the societies for the encouragement of art by subscription and lottery, have solely in view the acquisition and distribution of comparatively small pictures. The object now is to find opportunities as fit, (they cannot possibly be as numerous,) for the development and display of historical painting on a large scale. Whatever may be the influence of the proposed encouragement on the rising generation of artists, it is at all events desirable that inclination should be free; that the inheritors of that enthusiasm which prompted the best English artists of the last century, to offer to decorate St. Paul's Cathedral and other buildings at their own expense, may no longer ask in vain even for space.

The general tendency of the national talent, has been hitherto considered in a great measure apart from the question of the actual qualification of the artists. It may be sufficient, in reference to this part of the subject, to acknowledge that the difficulties of the style of art which is now proposed, may be peculiarly great in England, owing to the circumstances before adverted to, and that no common energy may be necessary to surmount such difficulties. But while the artists are expected to show themselves worthy of entering on that career which is now opening to them, it is but just to remind the enlightened judges of art who refer to the great works of other countries, that those works were the result of repeated essays, and that considerable time was necessary for the formation of the taste and practice of those who produced them. In justice to the artists, the trial should be as fairly made in England.

On ordinary occasions the imitative arts may be considered as adventitious embellishments, but in proposing to adorn an important national edifice where it is essential that a characteristic unity of design should be maintained throughout, painting should appear as the auxiliary of architecture. It was thus that it was employed in the best ages of Greece and Italy, and it was thus that its highest development was ensured. In the present instance the chief decorations in painting will be required to be on an extensive scale. The difficulty of keeping large masses of canvas well stretched during all changes of weather, has been considered an objection to the employment of that material under such circumstances. The evil here alluded to may be seen in its worst form, in the ceiling of the Chapel at Whitehall, owing to the surface of the paintings being highly varnished. The fittest kinds of painting, for the decoration of architecture, are those which can be applied, when required, to every surface, curved as well as plain, and for such general decoration, fresco—recommended as it is by the example of the great masters—appears to be better adapted than any other method.

The objections to the employment of fresco in London, on account of the smoke, have not been overlooked, and various information respecting the mode of cleaning such paintings has been collected. The opinions of Director Cornelius on the subject will be found in his Statements (Appendix No. 3). Professor Hess, on being consulted on this point,\* remarked that “if frescos were painted in the open air in London, the rain would be the best picture cleaner.” The observation is so far important, that it assumes the possibility of washing frescos freely without injury to the colours. Mr. Thomas Barker, of Bath, who painted a fresco of considerable extent in that city some years since, writes:†—“To clean fresco from smoke, I know of no mode so simple and efficacious as washing the surface with pure water, using a soft sponge in the operation.” Mr. Barker elsewhere observes:—“it is now seventeen years since the completion of that work;” (the fresco he painted)

\* By Mr. William Thomas.

† February 10, 1842.



—“if any change has taken place, it is in the colouring having become much more effective than when first completed.” Mr. Andrew Wilson writes from Genoa\* that frescos there are cleaned with vinegar, so as to look as fresh as when first painted. Carlo Maratti used wine in washing the Vatican frescos, and succeeded in restoring the principal paintings notwithstanding the injuries and neglect of nearly two centuries.† There seems, therefore, to be no reasonable ground of apprehension on this account. With regard to the effect of the English climate, no very accurate conclusions can be arrived at, as the examples of older frescos in this country are not numerous. About the middle of the last century some frescos were executed at West Wycombe Park, by Guiseppe Borgnis, a Milanese, under the auspices of Francis Lord Le Despenser. The paintings are exposed to the open air, yet those in the east portico and south colonnade and loggia, are in general remarkably well preserved. The paintings in the west portico, from whatever cause, have suffered considerably. The east portico is an agreeable example of the union of fresco-painting with architecture; in the soffit is a copy of Guido’s *Aurora*. Some ceilings in the interior appear to be painted in oil.

As long as any doubt is expressed as to the mode in which the antique paintings which have been preserved were executed,‡ it may not be allowable to quote those works as examples of the durability of fresco-painting in particular; but they afford strong evidence of the durability of painting on well prepared walls. Sufficient examples, however, of frescos, properly so called, that have stood for many centuries, exist in Italy. Among them may be mentioned: at Padua the works of Avanzo, though injured in lately removing the whitewash with which they were covered; in Florence those of Benozzo Gozzoli in the Palazzo Ricardi, of Angelico da Fiesole, Masaccio, and others; in Perugia those of Perugino; in Assisi those of Giotto, (the vows of St. Francis);§ these works belong to the 14th and 15th centuries. In S. Giacomo, Spello, Orvieto, Pisa, Siena, and Rome, various examples by the earlier masters are in good preservation, when unhurt by violence. The works of Luini, at Saronno and Lugano, may be mentioned as remarkable instances of frescos in perfect preservation after three centuries.|| It has been supposed that the sea air at Venice may have affected the few frescos painted in that city; but in Genoa, where the influence of the sea air is more immediate and the effect of storms more severely felt, frescos have lasted on the external walls of houses for some centuries.¶

The practice of fresco-painting, as far as description can explain it, is sufficiently detailed in the papers of the Appendix which follow, but it may be desirable briefly to examine its general qualities as a means of representation.

Its difficulties are not to be dissembled; they are, however, not the difficulties of the mere method, but arise from the necessity of an especial attention to those qualities which rank highest in art; qualities which, when not absolutely indispensable, are too often neglected. Defects in composition, form, action, expression, and the treatment of drapery may be redeemed in an oil-painting by various merits; not so in a fresco. A style of art thus circumscribed cannot, therefore, be recommended for exclusive adoption; but if studied together with oil-painting, its influence can hardly fail to be beneficial. The great Italian masters, as is well known, practised both methods; hence their employment, frequent as it was, in fresco, led to no imperfection, but on the contrary, may be considered to have been mainly conducive to the vigorous character of Italian design.

## APPENDIX.

## No. 2.

General view of the  
object of the Com-  
mission.

\* February 28, 1842.

† Memoir in the second edition of Bellori’s *Life of C. Maratti*.

‡ According to Sir Humphrey Davy’s experiments, the antique painting called the *Aldobrandini* Marriage was unquestionably executed in *fresco*; no colours were found in it but such as stand in fresco, and the white pigment was lime. (Compare Appendix, No. 5). Other paintings appear, from his description of the materials, to have been executed in *tempera*, though he calls them fresco; but no wax (used in the *encaustic* method) was found in any of the specimens examined by this great chemist in Rome. (See *The Philosophical Transactions*, 1815, p. 97). In Pompeii, specimens of *encaustic* are said to be frequent.

§ Letter from Professor Ernst Deger of Düsseldorf, 4th March, 1842.

|| Communication from Mr. Ludwig Gruner.

¶ Letter from Mr. Andrew Wilson, Genoa, 28th February, 1842.



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The immediate and necessary connexion of this mode of painting with the highest aims of art fits it to embody those inventions which belong essentially to the domain of thought. As a mode of decoration for public buildings it has peculiar recommendations: no style of painting is more clear, distinct, and effective at a distance. This is partly to be referred to the thorough execution, founded on the intelligence of form, which it requires, and to the brilliancy of the material employed for the lights. But there are other causes of this distinctness of effect more directly connected with general design. With dimensions and distance, and a treatment that depends rather on power of light than on intensity or quantity of shade for its effect, a style arises which develops the elements of composition in some measure distinct from *chiaro-scuro*. The influence of these conditions is apparent in the best Italian frescos, which, at the same time that they exhibit the happiest adaptation of perspective and foreshortening, and often the most skilful management of gradations of light, are remarkable for impressive clearness of arrangement.

This style of composition is still more apparent in the celebrated cartoons of Raphael, in which it is carried to the most emphatic simplicity, still combining the picturesque principle of depth, as opposed to the flatness of *basso-relievo*. These works were evidently treated with reference to the material in which they were to be ultimately executed, namely, tapestry; in that material, as wrought in Raphael's time, powerful effects of light and shade were unattainable,—a defect attempted to be remedied by heightening the relief of some of the objects with gold. The figures are, however, colossal in size, as the works were to be seen at a considerable distance, and the great artist attained distinctness by means of composition almost alone. The principal figures are rendered important chiefly by the place they occupy, and the story is comprehended at the first glance; thus a skilful arrangement supplies the absence of those modes of relief which might be resorted to in oil-painting; indeed the effect of light and shade, making every allowance for the injuries of time, is far weaker than that attainable in fresco.

But assuming this general style of composition to be applicable to fresco, it cannot be objected that, owing to its peculiar fitness in the case referred to, it would in any degree disqualify the artist for the practice of composition in oil-painting; for the cartoons of Raphael, have always been considered to be among the most perfect examples of arrangement and of masterly clearness in telling a story, without any reference to the particular conditions which may have influenced the painter.

In like manner as regards colouring, the practice of fresco has never been found to have any unfavourable influence on that of oil-painting, but rather the reverse. Without referring to particular works as instances of the perfection in both methods, which the Italian masters of different schools—*Francia* and *Raphael*, *Andrea del Sarto* and *Guido*, *Guercino* and *Pordenone*\* attained, it may be sufficient to mention the example of *Coreggio*,—in the opinion of *Reynolds*† the most consummate of painters as regards colour and execution. This great artist painted more in fresco than in oil, looking to the quantity of surface covered. In his case it is evident that even the comparative absence of depth and mass of shade in fresco had no unfavourable influence on his practice as an oil-painter; while the clearness of his colouring in his oil-paintings may not unreasonably be attributed in some degree to his experience in the other method.‡ And here it may be allowable to express the opinion that the great skill of the English artists in water colours might be the means of introducing new technical merits and a new perfection in the

\* For a description of *Pordenone's* principal fresco, the cupola of *S. Rocco* at Venice, see *Boschini*, *La Carta del Navegar Pittoresco*, Ven. 1660, pp. 90—94.

† Notes on *Du Fresnoy*, Note LV.

‡ The works of *Coreggio* in fresco, are here referred to merely to show that the practice of that method has no disadvantageous influence on the practice of oil-painting; but the cupolas of *Coreggio* at Parma, are by no means favourable examples of the durability of fresco. Their decay appears, however, to have been owing to the former dilapidated state of the roofs and the penetration of damp, as the lower figures are better preserved. The fresco in the tribune of *S. Giovanni* was destroyed in enlarging that part of the church; part of the principal group, the *Coronation of the Virgin*, was fortunately saved, and was inserted in the wall of the library at Parma. It is in perfect preservation, and is one of the noblest works of the master.



practice of colouring in fresco, which might again directly benefit the school of oil-painters.

The foregoing are among the considerations which it is considered might induce Her Majesty's Commissioners to recommend the promotion and encouragement of historical painting in connexion with the rebuilding of the Houses of Parliament, while a hope may be here expressed that the example will be followed on other occasions. The employment of fresco, for a portion at least of the intended works might be proposed conditionally, since it must necessarily depend on the evidence of inclination and qualification on the part of the artists, to work in that method.

C. L. EASTLAKE, *Secretary.*

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No. 2.

General view of the  
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## No. 3.

## APPENDIX.

## No. 3.

Statements of  
Director Cornelius.

## STATEMENTS OF DIRECTOR PETER VON CORNELIUS RELATING TO THE PROPOSED DECORATION OF THE HOUSES OF PARLIAMENT.

THE following statements contain the substance of some opinions expressed by Director Cornelius on the proposed decoration of the Houses of Parliament. The particulars relating to the practice of fresco-painting are extracts only from more copious details freely communicated by him. For some few allusions to facts, in the history of the arts, connected with the subjects discussed, the Secretary of the Commission is responsible. These additions are distinguished by brackets, or are given as notes.

## THE SITUATION.

Cornelius, the distinguished artist who has executed so many works in fresco at Munich and elsewhere, inspected the plans for the new Houses of Parliament, as well as the site of the buildings, during his short stay in London in November, 1841. His attention was first directed to the general situation, with reference to works in fresco. He thinks the situation unobjectionable. He has no idea that the damp of the river can have any effect on fresco paintings in rooms elevated as those in question will be, above the actual level of the water. The effects of damp in the atmosphere are not apprehended by the German painters. Many failures that might have been hastily attributed to damp, were really owing, Cornelius observes, to the use of lime in too fresh a state. Of the experimental works painted at Munich in the open air those only have faded which are known to have been done without due attention to the materials. Thus, a figure of Bavaria painted by Kaulbach, which has faded considerably, is known to have been executed with lime that was too fresh. Similar failures in less exposed situations have been traced to the same cause. The cupola of Val de Grace at Paris, painted in the 17th Century by Mignard, faded soon after it was done, though sufficiently elevated above damp exhalations, because the lime used was too new.

The damp which, in the opinion of Cornelius, is really prejudicial to fresco, is that which is occasioned by the use of unseasoned materials—new timber, imperfectly burnt bricks, &c. The nitre which is so destructive to fresco he supposes to originate from the stones of the wall rather than from the mortar. Such causes of decay might exist in high and dry situations from want of care. But Cornelius lays the greatest stress on the necessity of using lime that has been long kept, since this comes in immediate contact with the colours, and is a colour itself.\* When this eminent artist, in conjunction with others, painted the house of the Chevalier Bartholdy, in Rome, an old mason who had been employed under Mengs (a not unskilful fresco painter,) directed their attention to this point, and it so happened that they were then supplied with lime which had been preserved twelve years. The works alluded to, though the first executed by the modern German fresco-painters, have stood perfectly well.

Among other precautions it is desirable to let the building itself dry well before painting the walls: yet Cornelius painted in the Glyptothek at

\* As the opinion respecting the necessity of using lime that has been long kept is frequently repeated in this paper, it may be necessary to state that other German and Italian fresco-painters do not consider it essential to keep the lime longer than ten or twelve months.—See the remaining papers in the Appendix.



Munich, not long after it was finished, from a confidence in the soundness and dryness of the materials. He however took the precaution to use water that had been boiled in moistening the surface and in thinning the lime.

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## THE STYLE OF THE ARCHITECTURE.

[ With respect to the question whether it is possible to preserve a due congruity between the modern taste in painting and Gothic architecture, the opinion of Cornelius is unhesitating; but this opinion, it will appear, is the result of particular views respecting the standard of pictorial excellence. He thinks the Italian works which the Germans most approve, and modern German art itself perfectly fit for such a purpose. The works of Heinrich Hess in the Allerheiligen Kapelle at Munich are, he observes, in one sense, a case in point, since that chapel is in the Byzantine style of architecture, the date of which is still earlier than the so-called Gothic. In these frescos the space round the figures is often gilt, and thus the rude splendour of a remote period is united with a grandeur of design derived from the purest examples of Italian art.

It is well known that in the middle ages the cathedrals and churches throughout Europe, however varying in their style of architecture, were more or less decorated with painted and gilded ornaments and scriptural or legendary subjects. [Vestiges of paintings, even in churches where stained glass had been used, are often found concealed under whitewash, and every year brings some to light in our own country.]\* Similar works in a ruined state have lately been discovered in the choir of the cathedral at Cologne. These are now to be replaced, Cornelius states, by Professor Steinle, and the general style to be adopted will correspond with the architecture, although the forms and draperies will be treated with a due regard to the best examples of art.

Cornelius thinks that Westminster Hall might be decorated on the same principles, with a like attention to the character of the architecture. He considers that as the walls of such buildings were sometimes hung with tapestries, they could be quite as consistently adorned with paintings. It is to be observed that in the Hall of Constantine in the Vatican, painted by Giulio Romano and others from Raphael's designs, the edges of the frescos are made to imitate the appearance of tapestry: this treatment is also observable in some of the ceiling paintings of the Vatican, though differently contrived according to their situation. But Cornelius thinks no such approximation to the effect of hangings necessary, since paintings were quite as common as tapestry in ancient Gothic edifices. He considers the questions as to the appropriate style of sculpture and painting for Gothic buildings to rest precisely on the same grounds, and assumes that the artists of the thirteenth century would have added better ornaments to the architecture of the period if they had possessed the skill. He considers it nevertheless essential that a certain congruity and harmony should be preserved, less dependent on association than on general principles. He thinks that the style of some Florentine masters of the fifteenth century would harmonize well with Gothic structures of an earlier date or character.

It is here to be observed that the question of the adaptation of the style of art to the architecture is connected in the mind of Cornelius with that of the general expediency of returning to those severer principles of design which, it is acknowledged, first led to excellence in Italian art. With these views he connects the consideration of the nature and capabilities of fresco, as a means of ensuring attention to the elements of form and composition. The founders of the present German school, as is well known, at first proposed these principles and methods not as an end, but as a means which it was hoped would again lead to important results. But the attempt, according to the eminent artist so often quoted, was at the outset universally condemned. When a few individuals (with that artist himself, Overbeck and Veit at their head) began the revolution which they have now rendered comparatively popular, they had to encounter the most violent opposition and the keenest ridicule from their own countrymen; and even when, after years of perseverance, they had suc-

\* Preston, Dartford, Rochester, the Chapter-house Westminster, &c.



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ceeded in gaining some favour at home, it was long before foreigners acknowledged their merit. Cornelius dwells on these circumstances in recommending the style above alluded to.

There are other considerations connected with the application of painting to Gothic architecture particularly, on which Cornelius was consulted, and which may not be undeserving of attention. The available spaces for painting in Gothic buildings are supposed to be unfavourable; the pointed arch, sometimes introduced superficially on walls, and the acute forms produced by the simplest groinings in ceilings are, it is remarked, difficult to fill satisfactorily. It is here necessary to bear in mind that the taste for this style of architecture declined in Italy much earlier than in the rest of Europe, and hence the examples of celebrated paintings in Gothic churches are rare; the works of Cimabue and other early Italian masters at Assisi, and those ascribed to Giotto in the church of the Incoronata at Naples are, however, cases in point, and had Gothic architecture continued to prevail in Italy, higher examples, it may be assumed, would not have been wanting. Cornelius does not admit that there is any unusual difficulty in adapting painting to the compartments of Gothic architecture. [It may be readily granted that all ceiling-painting is difficult to contrive and execute, but no Gothic roof, assuming the groining to be simple, could present such difficulties as Michael Angelo had to contend with, in the angles of the Sistine chapel (the architecture of which is not Gothic), where the figures are painted on a projecting ridge formed by the meeting of two curves. The celebrated foreshortened figure of Haman is painted on such a surface. A portion of the ceiling in one of the Stanze of the Vatican, presents similar difficulties.] The more florid style of Gothic may be acknowledged to be unfit for pictorial decoration on a large scale; its surfaces being so crowded with ornamental panelling that little space remains for pictures.

Another objection to the application of painting to Gothic architecture, is the use of stained glass. A decoration so suitable in many instances to Gothic windows, is incompatible with the due effect of paintings on the walls, the colours of which require to be displayed by a colourless, and at the same time a sufficient light. This objection is met by the consideration that stained glass is not desirable nor usual in all Gothic buildings, to the extent to which it was employed in those of a sacred character. Its application elsewhere was generally less profuse, and might be so contrived as not materially to interfere with the quantity or quality of the light. In answer to a question on this subject addressed to Cornelius by letter, he replies: "The church 'in der Aue,' at Munich, which has painted windows, is not adorned with frescos, but the church of St. Francis, at Assisi, shows how painted windows and frescos may be combined. The paintings discovered in the cathedral at Cologne were without doubt executed immediately after the completion of the choir.\*"

#### FRESCO AS COMPARED WITH OIL-PAINTING.

Cornelius is decidedly of opinion that fresco should be preferred to oil-painting for the decoration of the New Houses of Parliament. In pronouncing this opinion he is of course not alive to any of the considerations which would weigh with English judges respecting the present ignorance of the process of fresco in this country, and the comparative mastery of our oil-painters. In no circumstances probably would he prefer oil-pictures to fresco, in which he has for many years been constantly engaged, and in which his taste has been formed. He, however, supports his preference (at least with regard to certain applications of painting) by argument and example. He maintains that fresco is on every account fittest for monumental, permanent works in public buildings in which painting is to be considered as the handmaid of architecture.

\* Without reference to the style of the architecture, the highest authority for the union of stained glass, to a certain extent, with paintings on the walls, is that of the Stanze of the Vatican, the windows of which were enriched with figures of angels supporting the papal arms (those of Julius II., and Leo X.), by the glass painter, William of Marseilles, at the very time when Raphael was painting the frescos of the same rooms. See Vasari, Vita di Guglielmo da Marcilla.



The Italian masters, he observes, were always fully impressed with the necessity of adapting their works to the effect of the architecture, so as to make one harmonious whole. The nature of fresco fits it for such a purpose. It is indeed impossible to produce that illusion which is considered so desirable in oil-pictures—the same depth of shade is not in the artist's power; but this very circumstance, while it compels attention to composition, colour, and form, renders fresco more directly appropriate for strictly decorative purposes.

On no point is Cornelius more decided, than on the necessity of placing a given series of frescos under the control of one directing artist. This appears to be quite compatible with the employment of many such directors, by subdividing the works; but he thinks it most desirable that in one complete series there should be a congruity of style and general execution. In Munich, where great experience has now been gained in these undertakings, several independent masters have formed scholars to work in their style, and these have been ultimately employed on original works. This gradual education of scholars is observable, if we follow the career of Cornelius himself. For example, when employed in his first work in Munich (the frescos of the Glyptothek) the cartoons were all the work of his own hand; the assistance he received was only in the execution of the paintings. In the Pinakothek his sketches and small drawings sufficed for his pupils to prepare some of the cartoons, and lastly in the Ludwig-Kirche the invention even of some subjects was entrusted to a scholar, namely Hermann.\*

No new modes of cleaning fresco have been devised in Germany. To a question on this point addressed to Cornelius by letter, he replies:—"The London smoke may, undoubtedly, have a disadvantageous effect on frescos; but with a due warmth,—for example, by the introduction of warm air or warm water in tubes,—I am of opinion that, in the situation where the new buildings are, no particular evil effects are to be apprehended. If, however, after fifty or a hundred years it should be found that the dirt had accumulated to a great extent, the surface could be cleaned with bread. The mouldy appearance which sometimes shows itself is to be removed with a wet sponge. The mouldy efflorescence which appears in some cases may be owing to saltpetre in the walls: for this there is no remedy; but, on the other hand, it never appears when the walls are built with well-seasoned and dry materials. In the Munich frescos no saltpetre has shown itself." [An artist of Rome, Cavaliere Agricola, has been lately employed to clean the old frescos in that city; he has published the result of his experience, and his report, which has been procured, would be among the documents to be referred to in any future inquiry relating to the modes of cleaning fresco. The method adopted by Carlo Maratti, in 1702, as I have elsewhere remarked, is also preserved.]

#### TIME NECESSARY FOR THE EXECUTION OF WORKS IN FRESCO.

The whole scheme and invention of a series of frescos should not only be settled, but all the large drawings made by the time the building is ready; for the work can then advance rapidly. Supposing the present buildings to be ready in seven years from this time, Cornelius says it is time to begin the designs. The German artists, expert as they are in drawing, always take some years to prepare their cartoons. Cornelius's cartoon for the altar-wall of the Ludwig-Kirche at Munich was executed in Rome: he went there for the purpose. If Westminster Hall, or any other building already in existence, is to be adorned with frescos, the wall should be prepared with the first rough coat of mortar at once; for this ought to be on the wall, if possible, for some years before it receives the final preparation immediately before painting, unless very old lime be used in the first instance: but even in that case, six or twelve months should elapse before painting on it, to give it ample time to harden.

\* The public spirit of the German artists is apparent in the circumstance of Cornelius himself now undertaking to superintend the execution of Schinkel's designs in Berlin, with scarcely any addition of his own. His own first original work in that city is to be the decoration of a Campo Santo.



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## No. 3.

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## THE PRACTICE OF FRESCO-PAINTING:

## THE CARTOON.

It may be assumed that it is impossible to retouch a fresco painting to any extent. The portion of the work undertaken in the morning must be completed during the day. The partial remedies and contrivances in case of unavoidable delay or accidental defects will be hereafter considered.

Hence every part of the design must be defined in preparatory studies: the fresco is, in fact, a copy from these, the forms being *traced* on the wall from drawings the full size. [Cartoons of the kind prepared for fresco (that is, without colours) may be seen in the National Gallery; namely, those at the head of the staircase, by Agostino Caracci.\*] When the painting is to be very large and it is found inconvenient to prepare a cartoon of the same size, the drawing may be made half the size: or, the whole composition of the full size may be divided into two or more cartoons; [thus Raphael's cartoon for the school of Athens, preserved in the Ambrosian Library at Milan, contains the figures only, without the architecture.] It is scarcely necessary to observe that the cartoon itself is, in the first instance, generally enlarged from small drawings of the whole composition, with the aid of careful studies for the separate parts. The following is the mode in which Cornelius prepares and fixes his cartoons. A strong cloth is stretched on a frame as if to be prepared for painting; paper is then firmly glued on the cloth. When this first layer of paper is quite dry, a second layer is carefully glued over it in the same manner. The edges of the separate sheets are a little scraped, where they overlap, in order to preserve an even surface. The surface is then prepared for drawing with size and alum. The drawing is made with charcoal, and, when finished, is *fixed* by wetting the back (the cloth) with cold water and then *steaming* the drawing in front. The effect of this last operation is to melt the size a little, thus fixing the charcoal.

A finished drawing of the full size being thus ready, the outline is *traced* from it on oiled (transparent) paper: if the finished drawing is half the size it is enlarged by squares to the full dimensions, portion by portion: in this case the paper on which it is copied should be moderately thin, for the convenience of tracing on the wall. A part of this "working" outline (as much as can be finished in one painting) is now nailed to the wet wall, and the forms are again traced with a sharp point, which makes an indented outline through the paper on the soft plaster. The "working" drawing is generally destroyed in this operation. [The following is another mode: the paper to be applied to the wall is placed behind, and in close contact with, the finished cartoon; the outlines of the latter are then pricked, and the operation necessarily leaves a similarly pricked outline on the paper behind. The next process is to pounce the pricked outline of the latter, when fastened to the wall, with a little bag of black or red dust: this leaves a dotted outline on the wall. This method is sometimes adopted for small works, as the surface of the plaster thus remains undisturbed.] The first mode—tracing on oiled paper and then again from it to the wall—is, however, generally preferred, since it ensures the best and most decided outline, while the finished cartoon may be preserved uninjured. In many celebrated Italian frescos the indented outline, produced by tracing, is apparent.†

It has been already observed that the fresco is a final operation; any considerable alterations that may suggest themselves when the cartoon is completed must be made on the cartoon, or rather on additional pieces of paper fitted upon it.

[One of the most interesting examples of the nature and extent of the alterations that may be introduced in a composition prepared for fresco, is the

\* Presented by Lord Francis Egerton. Agostino Caracci assisted in the frescos of the Farnese Palace, and the two subjects in question were, it appears, designed and executed entirely by him. See Lanzi, v. 5, p. 74, and Malvasia, v. 1, p. 439.

† Compare Appendix, No. 5. The outlines of Raphael's cartoons are covered with pin-holes. This is very apparent also in the fragment of the cartoon for the Murder of the Innocents now in the National Gallery. Of the cartoons above mentioned, by Agostino Caracci, one (the Triumph of Galatea) has the pricked outline; the other (the Cephalus and Aurora) not.



cartoon, already referred to, of Raphael's School of Athens. The changes are mostly additions. The figure of Epictetus, represented in the fresco sitting in the foreground on the left, leaning his head on his hand, is wanting in the cartoon. This figure was added to fill up a vacant space, and thus the change, though a considerable improvement, involved no inconvenience. Some less important alterations in the same fresco, such as covering the head of Aspasia with drapery instead of showing her flowing tresses (for thus she appears in the cartoon), might have been made on the wall without any change in the drawing. That this cartoon was the identical one which served for the execution of the fresco is proved by the exact conformity of every part, except the additions above mentioned, with the painting.]

Beside the cartoon, in which the forms and general light and shade are determined, it is desirable to have a coloured sketch of the whole composition, for it is almost as impossible to change colours as forms after the fresco is done. In general, the German painters are not in the habit of making complete coloured sketches for this purpose.

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## THE PREPARATION OF THE WALL.

If the wall to be painted is covered with old mortar, the ingredients of which are unknown, this coat should be entirely removed till the solid materials are laid bare. The rough coat then applied is composed of river sand and lime. The proportions of the sand to the lime may vary in different climates, and the working builder and mason are sufficiently experienced on this point. In Italy, it appears that two parts of sand were added to one of lime; the Germans generally use more sand, viz., three parts to one of lime. The thickness of the coat is such as is generally used in preparing the walls of dwelling-houses. The surface of this first application should be rough, but not unequally so; and the mason should avoid leaving cavities in it.

The wall thus prepared should be suffered to harden perfectly; the longer it remains in this state the safer it will be, especially if the lime used was in the first instance fresh. In that case, two or three years even should elapse before any subsequent operations are undertaken. Among the essential conditions of fresco painting must be mentioned the preparation and seasoning of the lime. At Munich it is made and kept as follows: A pit is filled with clean, burnt limestones, which, on being slaked, are stirred continually till the substance is reduced to an impalpable consistence.\* The surface having settled to a level, clean river sand is spread over it to the depth of a foot or more, so as to exclude the air, and lastly the whole is covered with earth. The German painters suffer the lime to remain thus for at least three years before it is used either for the purposes of painting (for lime is the white pigment) or for coating the walls. Cornelius prepared the lime for the Ludwig-Kirche eight years before he painted there. A great quantity is generally kept in Munich, and might, perhaps, be had from thence for works in this country. The late Lord Monson intended to have had lime from Munich for the works which Cornelius was to have done for him at Gatton. The pits or vats in which the lime is preserved are not lined with brick nor protected in any way; they are dug in the mere earth. The lime thus kept is found moist, as at first, after many years. Cornelius said that there might perhaps be no objection to lining the pits, so as to keep the lime clean, but that the usual mode was to slake it and keep it in the mode described.†

The ultimate preparation for painting on the dry, hard, well-seasoned mortar is as follows:—The surface is wetted again and again, with water that has been boiled, or with rain water, till it ceases to absorb. Then a thin coat of plaster is spread over that portion only which is to be painted; the surface of this coat should be but very moderately rough. As soon as it begins to set (in ten minutes or so according to the season), a second thin

\* The Italian mode, described in another paper of the Appendix, is somewhat different.

† Professor Hess directs the lime to be kept in pits lined with brick.



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coat is laid on somewhat fatter, that is, with more lime and less sand,—about equal proportions. Both these layers together are scarcely a quarter of an inch thick. The plaster is laid on and the surfaces are smoothed with a wooden trowel—this at least is Cornelius's practice. Some painters like the last surface (which is to receive the fresco) to be perfectly smooth; one of the modes of rendering it slightly rough is to fasten some beaver nap to the trowel: another is to pass over the plaster in all directions lightly with a dry brush.

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THE PROCESS OF PAINTING.

A portion of the outline is now traced with a sharp point on the plaster as before described, and the painter begins to work when the surface is in such a state that it will barely receive the impression of the finger, and not so wet as to be in danger of being stirred up by the brush: besides other inconveniences this would fill the brush with sand. If the wall has been previously well wetted, the plaster will not dry too rapidly; but if, during the course of a dry summer's day the surface begins to harden too much and no longer takes the colour well, the painter takes a mouthful of water from time to time and sprinkles it over the surface, in the same manner as sculptors sometimes wet their clay models. Much evidently depends on the thorough wetting of the dry mortar, before the last preparatory coats are applied.

In painting, it will be found that the tints first applied sink in and look faint, and it is necessary to go over the surface repeatedly before the full effect appears. But after some time, especially if the surface be not occasionally moistened, the superadded colour will not unite with what is underneath. The change in some of the colours from the wet to the dry state can be best learned by experience, but it is usual to try the tints at first on a brick or tile that absorbs moisture.

After having completed the portion allotted to the day, any plaster which extends beyond the finished part is to be removed, and in cutting it away care must be taken never to make a division in the middle of a mass of flesh, or of an unbroken light, but always where drapery, or some object, or its own outline forms a boundary; for, if this be not attended to, it is almost impossible, in continuing the work the next day, to match the tints so that the junction shall be imperceptible; but by making these junctions correspond with the outlines of the composition, the patchwork which is unavoidable is successfully concealed.

In the next day's operation the surface of the old mortar is to be wetted as before, and care must be taken to wet the angles round the edge of the portion previously painted. This requires to be done delicately with a brush, in order to secure the sufficient moistening of every minutest corner, and also to avoid wetting or soiling the surface of the finished portion. On this last account it is better to begin from the upper part of the wall; for, if the lower part is first finished, the water constantly runs over the fresh painting.

When the painter is unable to finish a portion at once, or is compelled to leave it during the day for a considerable time, the Munich artists have a contrivance which arrests the drying of the work. A board is padded on one side, the cushion being covered with waxed cloth; a wet piece of fine linen is then spread over the fresh plaster and painting, and pressed to the surface of the wall by the cushioned side of the board, while the other side is buttressed firmly by a pole from the ground.

When any defect in the first operation is irretrievable, the spoiled portion is carefully cut out and the process above described is renewed for that particular part. The same remedy is possible in reviewing the finished work, but here again care should be taken that the portion cut out should be bounded by definite lines, for the reason before given. This attention to the nice adjustment of the successive portions of the work, so as to make one whole in the mere execution, is of great importance in fresco-painting.

In the finished fresco the depth of shadows is often increased, parts are rounded, subdued and softened, by hatching, in lines of the colour required, with a brush not too wet; the medium then used being vinegar and white of egg. Shade is more easily added in this way than light, but some use



crayons made of pounded egg-shells to heighten the lights. It is to be observed, that such retouchings are useless in frescos painted in the open air, because the rain washes them away, whilst the rain does not affect frescos painted without retouchings; of this the paintings on the Isar-Thor at Munich are a sufficient proof. [Cavaliere Agricola who, as before observed, has lately published a report on the Roman frescos, is of opinion that they were retouched with coloured crayons.\* Vasari,† however, distinctly says that frescos which were not retouched were least subject to alteration and decay.] Various methods of this kind have, nevertheless, been resorted to by the Munich painters, and Cornelius has mentioned some.

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 THE COLOURS AND IMPLEMENTS.

These details, communicated with all sufficient precision by Cornelius, need not be inserted here, as they are given in other papers that follow. The colours are chiefly simple earths; no vegetable, and few mineral, preparations can be used with safety, but there is a mode of rendering vermilion durable. The palette is of tin, with a rim round it to prevent the colours, which are thinned with water, from running off. The colours, mixed or ground in water, are kept at hand in small pots. The brushes are of the usual materials, but they should all be somewhat longer in the hair than those used for oil-painting.

\* See Appendix, No. 5.

† Introduzione, c. 19, and Vita di Antonio Veneziano.



## VARIOUS COMMUNICATIONS ON FRESCO-PAINTING.

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THE following papers contain further information respecting the practice of fresco-painting, or point out the sources where the subject is more fully treated. In inserting these communications and extracts, it has not been possible to avoid occasional repetition, but in some cases coincident testimony may be necessary to establish or recommend particular methods. While the question respecting the adoption of fresco remains, for the reasons before stated, undecided, it may appear premature to describe its methods so fully, but it is precisely because so little is generally known of the process, in this country, that it has been thought desirable to take this means of putting the artists and the public in possession of the information that has been collected.

A communication on fresco by Professor Hess, of Munich, (to Mr. William Thomas) need not be given at length, as it agrees generally with the foregoing statements by Director Cornelius. In speaking of the preparation of the wall Professor Hess recommends "bricks well dried, and of equal hardness" as the groundwork of the mortar and plaster. Mr. Thomas observes, "all the frescos in Munich are painted on the (plastered) brick wall: laths with wattling and copper nails are not approved of, as the risk of bulging is thus increased. The use of laths is sometimes necessary for certain surfaces, but the professors in Munich are decided that a brick ground is to be preferred wherever it is practicable, not only on account of its solidity, but also because it is better adapted for the execution of the painting. The brick ground absorbs superfluous water and keeps the plaster longer in a fit state for painting upon. The painting ground dries much quicker on laths as two surfaces are presented for evaporation. The walls ought to be thoroughly dry. A wall of a brick, or a brick and half, in thickness, is preferable to paint upon. Professor Hess once observed to me that where the walls in the lower portions of buildings were five or six feet thick, the liability of saline matter making its appearance was much increased, as the mass of wall remains longer in a humid state."

Mr. C. H. Wilson, professor of ornamental design in the Royal Edinburgh Institution, has contributed much useful information on the subject of fresco, derived from his own observation in Italy, and from recent communications from his father, Mr. Andrew Wilson, now at Genoa. He observes: "In Italy the practice of lathing walls is unknown, but many of the finest Italian ceiling frescos are on lath, and are in perfect condition. Most vaulted ceilings in what is termed the *piano nobile*, or principal floor of every palace, are constructed of wood. The lathing in this case is not attached to single thin pieces of timber, cut to the shape of the ceiling, but to a strong grating; in some cases the ribs and transverse pieces of this grating are four inches thick each way. The lathing in Italy is a very peculiar process. The material is the reed, which is cultivated so extensively in that country, and used in so many ways. It grows to the length of about 18 feet, and is rather more than one inch and a quarter diameter at the base. When these reeds are used for lathing they are split, and not being strong enough for the purpose in this state, they are wattled upon the grating.\* The result of this somewhat complicated contrivance is a framework of great strength."

Mr. Hamilton, a distinguished architect of Edinburgh, observes: "In the preparation of walls and ceilings for fresco-painting, no expense should be spared; battens and lath are obviously perishable materials, and therefore ought to be avoided. The damp from exterior stone walls may be guarded against by lining them with brick, and now that the use of cast-iron is so well understood, the girders or joisting of houses where fresco-painting is contemplated should be of iron arched with brick between, and thus a perfectly level ceiling may be formed of the most durable kind." For the more effectual prevention of damp, Mr. Hamilton recommends that the lining of

\* Compare with the directions of Vitruvius, Appendix No. 5.



brick should be somewhat detached, leaving a small space between it, and the stone wall, to which it could be bound at intervals. Mr. C. Wilson in communicating this opinion, remarks, that as the brick lining, added to walls of sufficient solidity for the support of the ceiling here described, would diminish the size of the rooms, tiles placed edgewise might be used instead of bricks. These should, however, be of sufficient strength to be in no danger of fracture from any ordinary accident. To guard against damp from roofs or even occasional washing of upper floors, it is also suggested that a coating of asphalte might be applied on the upper sides of the arches of the ceiling. In some cases asphalte might be necessary in walls: Mr. C. Wilson observes, that a French architect, M. Polonceau, effectually checked the progress of damp from a humid soil in several instances, by covering the horizontal surface of the masonry a few inches above the level of the soil with a coating of liquid asphalte, applied with a brush; when this was dry it was covered with a layer of coarse dry sand, and the building then proceeded. An external joint of hard asphalte at the same level is necessary effectually to cut off all communication of damp. (See the "*Revue Générale de l'Architecture*, September, 1841). These and other remarks on the construction of walls and ceilings have been communicated with all deference to the judgment and experience of the architect of the new buildings at Westminster.

In considering the question respecting the comparative fitness of laths and bricks, as a groundwork for fresco, it is not to be forgotten that the battened wall sooner adapts itself to the temperature of the atmosphere, and is therefore less likely to be affected by external damp; while the coldness of the more solid wall causes the rapid condensation of moisture in humid weather. This evil might perhaps be guarded against by due precautions with regard to temperature and ventilation.

Mr. C. Wilson next describes the mode of preparing the lime at Genoa:—"The lime having been slaked is mixed in a trough about six feet in length, and 20 inches in width; at the bottom it is somewhat narrower. The instrument used in mixing it is similar to that used by our masons. The lime is worked with this, and water is thrown in till the substance is of the consistence of cream. At the end of the trough there is a little sluice, the opening of which however comes only to within an inch and half of the bottom of the trough. On being drawn up, the sluice allows the lime to escape, but small stones or impurities which may have sunk to the bottom are prevented from passing by the ledge under the opening. The lime is received in a pit dug in the mere earth (not lined) to the depth of several feet, and of any convenient size. The process of mixing in the trough is repeated till the pit is well filled, the trough being washed out with clean water every third or fourth mixing."

"The lime being thus prepared is left in the pit from *eight to twelve months*\* according to its ascertained strength. The lime for the first rough coat need not be kept more than two months: this is allowed to dry perfectly, before the next coats are put on. The proportion of sand to lime is the same as with us, viz. two of sand and one of lime. No hair is used by the Italian plasterers. The lime of which the *intonaco* or coat of fine plaster is composed, is however to be subjected to a much more careful preparation than that used for the first coat. After it has been kept the requisite time, it is taken out with a spade, the greatest care being necessary not to come too near the edges, sides, or bottom of the pit, lest any clay or earth should be taken up with the lime. It is now thrown again into the troughs, and is again thoroughly mixed with water, till it is not thicker than milk; it is then allowed to escape as before through the opened sluice, but this time it passes through a fine hair sieve into an earthenware jar; a number of these jars are required, and each is filled to within a third of the top. The lime is allowed to settle, and when the water which rises over its surface is clear, it is poured off. This is repeated till there is no more water to pour off, and the lime remains in the jar of the consistence of the white paint commonly used, and is quite as smooth. It is now ready to be mixed for the *intonaco*, which consists as usual of two parts sand and one of lime. Great pains are taken in Italy to find a suitable sand:

\* In Florence, where fresco-painting is now occasionally practised, artists are of opinion that, "the lime should be kept in the moist state from *eight to twelve months*, otherwise it will burn both colours and brushes." (Letter from Mr. Seymour Kirkup, Florence, 1842.)

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it must be perfectly clean, sharp sand, the grains of equal size, and its colour favourable, as the *intonaco* should not be too dark. The presence of any earthy particles in the plaster would inevitably ruin the fresco: this accounts for the very careful preparation which all the materials used undergo."

Professor Hess recommends avoiding the intermixture of plaster of Paris in the mortar for the first rough coat (in the finer coats it is never employed as a preparation for fresco) and advises a moderate use of small flint pebbles. The rough coat should not be too compactly laid on, as its porousness is essential to the convenience of fresco painting. In like manner the last finer coats should be lightly floated on to ensure their power of absorption. He proceeds: "The plaster for painting on is composed of lime not in too caustic a state and pure quartz sand. With regard to the lime it should be well and uniformly manipulated, and should be entirely free from any small hard lumps. The sand should be very carefully washed to cleanse it from clayey or saline particles, and should be afterwards dried in the open air. Sand that is coarse or unequal in grain should be sifted; thus the plaster will be uniform in its texture. The proportion of sand to the lime is best learned from experience and must depend on the nature of the lime. If the plaster contains too much lime it becomes incrustated too soon, is too smooth in surface and easily cracks; if it contains too little it is not easily floated, the successive patches (as the fresco proceeds) are not to be spread conveniently in difficult situations, and the plaster is not so lasting."

"Before laying on the plaster, the dry rough coat is wetted with a large brush again and again, till it will absorb no more. Particular circumstances, such as spongy bricks in the wall, humid or very dry weather, &c. dictate the modes in which this operation is to be regulated. The plaster should be laid on lightly and freely with a wooden hand-float; in connecting the successive patches some portions require however to be finished with an iron trowel; in this case care must be taken not to press too strongly, otherwise rust spots might appear in the lime, and even cause portions of the superadded painting to become detached. [A glass float seems to be preferable where a wooden instrument is unfit.] The plaster should be about a quarter of an inch in thickness. The surface of the last coat is then slightly roughened to render it fitter for painting on. The wall thus prepared is to be left a quarter or half an hour before beginning to paint."

The colours enumerated by Professor Hess are the following. "White: lime which has either been long kept, or by repeated manipulations and drying is rendered less caustic. Yellow: all kinds of ochres, terra di Siena. Red: all kinds of burnt ochres, burnt terra di Siena, [the brightest particles selected at different stages of the process of burning, furnish, according to Director Cornelius, very brilliant reds,] oxides of iron, and lake-coloured burnt vitriol. Brown: umber, raw and burnt, and burnt terra vert. Black: burnt Cologne earth, which when thus freed from its vegetable ingredients, affords a pure black. Purple: burnt vitriol, cobalt blue, and lake-coloured burnt vitriol. Green: Verona green (terra vert), cobalt green, and chrome green. Blue: ultramarine, cobalt, and the imitation of ultra-marine; the last is most safely used for flat tints, but does not always mix well with other colours. These colours have been well tested, and for the most part admit of being mixed in any way. Other more brilliant colours, such as chrome yellow, vermilion, &c. have been tried in various ways, but have not yet in every case, been found to stand. Colours prepared from animal and vegetable substances cannot be used at all as the lime destroys them." Fresco-painters observe that "great attention is necessary in the due preparation of tints on the palette, for if tints are mixed as the work proceeds, the painting when dry will appear streaky: when the colours are wet the differences are not so perceptible."

In addition to hog's hair tools, which, as before observed, are longer than those used in oil painting, "small pencils of otter hair in quills are used. No other hair resists the lime, but becomes either burnt or curled. The palette, of the material and form before described, is covered with a light coloured varnish to protect the tin from rust. Rain water (that has not passed through an iron tube,) boiled or distilled water should be used from first to last in all the operations of fresco-painting."

Professor Hess continues:—"After the painter has laid in his general colour, he should wait half an hour or an hour, accordingly as the colour



sets, before he proceeds to more delicate modelling. In these first operations he should avoid warm or powerful tints, as these can be added with better effect as the work advances. After the second painting and another shorter pause, the work is finished with thin glazings and washings. In this mode the requisite degree of completion can be attained, provided the daylight and the absorbing power of the plaster last. But if the touches of the pencil remain wet on the surface, and are no longer sucked in instantaneously, the painter must cease to work, for henceforth the colour no longer unites with the plaster, but when dry will exhibit chalky spots. As this moment of time approaches, the absorbing power increases, the wet brush is sucked dry by mere contact with the wall, and the operation of painting becomes more difficult. It is therefore advisable to cease as soon as these indications appear."

"If the wall begins to show these symptoms too soon, for example in the second painting, some time may be gained by moistening the surface with a large brush, and trying to remove the crust or setting that has already begun to take place: but this remedy affords but a short respite. In the additions to the painting on successive days, it is desirable to add the new plaster to that part of the work which is not quite dry, for if added to dry portions the edges sometimes exhibit spots. Various other effects sometimes take place from causes that cannot be foreseen, and the remedies must be provided by the ingenuity of the artist, as the case may require."

The following extract from a letter addressed by Mr. Andrew Wilson to his son (in March last) will render the process of painting in fresco more intelligible; but it is almost needless to observe, that in such details, the practice of painters may vary considerably.

"I lately went to the royal palace (Genoa) to see the Signor Pasciano paint a ceiling in fresco. His tints had all been prepared before my arrival; he had only two in pots, viz. pure lime and a very pale flesh tint. He had no palette, but a table with a large slate for the top: on it he set round, 1. Terra vert. 2. Smalt. 3. Vermilion. 4. Yellow ochre. 5. Roman ochre. 6. Darker ochre. 7. Venetian red. 8. Umber. 9. Burnt umber. 10. Black. These colours were all pure, mixed only with water and rather stiff; put down with a palette knife, perhaps about an ounce, or two at most, of each. He mixed each tint as he wanted it, adding to each from the pot of flesh tint or that of white. Near him lay a lump of umber, and on taking up a brushful of colour he touched this with it; the earth instantly absorbed the water, and he was thus enabled to judge of the appearance which the tint would present when dry. The painter used a resting stick with cotton on the top to prevent injury to the *intonaco*. The *intonaco* being prepared in the manner which I have described, the moment it would bear touching, he set to work. The head was that of the Virgin; he began with a pale tint of yellow round the head for the glory, (the colour of the ground, owing to the mixture of sand with the lime, it is to be remembered is a cool middle tint,) he then laid in the head and neck with a pale flesh colour, and the masses of drapery round the head and shoulders with a middle tint, and with brown and black in the shadows. He next, with terra vert and white, threw in the cool tints of the face; then with a pale tint of umber and white modelled in the features, covered with the same tint where the hair was to be seen, and with it also indicated the folds of the white veil. All this time he used the colours as thin as we do in water colours; he touched the *intonaco* with great tenderness, and allowed ten minutes to elapse before touching the same spot a second time. He now brought his coloured study, which stood on an easel, near him, and began to model the features, and to throw in the shades with greater accuracy. He put colour in the cheeks and put in the mouth slightly, then shaded the hair and drapery, deepening always with the same colours, which become darker and darker every time they are applied, as would be the case on paper for instance. Having worked for half an hour, he made a halt for ten minutes, during which time he occupied himself in mixing darker tints, and then began finishing, loading the lights and using the colours much stiffer, and putting down his touches with precision and firmness: he softened with a brush with a little water in it. Another rest of ten minutes: but by this time he had nearly finished the head and shoulders of his figure, which being uniformly wet, looked exactly like a picture in oil, and the

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colours seemed blended with equal facility. Referring again to his oil study, he put in some few light touches in the hair, again heightened generally in the lights, touched too into the darks, threw a little white into the yellow round the head, and this portion of his composition was finished, all in about an hour and a half. This was rapid work, but you will observe that the artist rested *four times* so as to allow the wet to be sufficiently absorbed into the wall to allow him to repass over his work."

"The artist now required an addition to the *intonaco*; the tracing was again lifted up to the ceiling, and the space to be covered being marked by the painter, the process was repeated, and the body and arms of the Madonna were finished before I left him at one o'clock."

The following is an extract from a second letter. "Yesterday I went again to see Pasciano, and I found that he had cut away from his tracing or cartoon those parts which he had finished upon the ceiling: in fact I now found it cut into several portions, but always carefully divided by the outline of figures, clouds or other objects. These pieces were in some instances a good deal detached from each other, and were nailed to the plaster so as to fold inwards or outwards for pouncing the outlines. The *intonaco* had just been fresh laid for the upper half of an angel supporting the feet of the Madonna: this was one of a group much larger than those surrounding the glory, and therefore requiring more colour and finish; more than half of the figure too was in shadow, with a strong ray of light on the face and on one of the arms: this was a good opportunity of observing the painter's management of shadow. Having gone over the outline carefully with a steel point, he waited till the *intonaco* became a little harder, and in the mean time mixed up a few tints, he then commenced with a large brush and went over the whole of the flesh; he next worked with a tint which served for the general mass of shadow, for the hair, and a slight marking out of the features. He now put a little colour into the cheeks, mouth, nose and hands, and all this time he touched as lightly as he possibly could, not to wash up the *intonaco*. He then halted for ten minutes, looking at his oil study, and watching the absorption of the moisture, and he called my attention to his outline; none of it was effaced by this washing.

"The *intonaco* would now bear the gentle pressure of his fingers, and with the same large brush, but with water only, he began to soften and unite the colours already laid on. Observe, he had not as yet used any tint thicker than a wash of water colour, and he continued to darken in the shadows without increasing the force or depth of colour. This I before noted to you, that you can strengthen by the simple repetition of tint, but if the day be very dry, after an hour or two this process of repeating with the same tint produces an opposite effect, and instead of drying darker, it actually dries lighter. [See this explained in the communication by Professor Hess]. I now observed that the painter had increased the number of his tints, and that they were of a much thicker consistence, and he now began to paint in the lights with a greater body of colour, softening them into the shades with a dry brush, or with one a little wet as he required. In drying, the water comes to the surface, and actually falls off in drops, but this does no harm whatever to the work although it sometimes looks alarming."

Mr. C. Wilson observes that the Aurora of Guido in the Rospigliosi palace in Rome was painted on a copper trellis, and afterwards fixed on the ceiling where it still exists. He adds that this fresco was offered for sale about fifteen years since, and that its safe removal was guaranteed. Mr. W. Thomas states that some small (landscape) frescos by Professor Rottman, in the Hofgarten in Munich, were painted on an iron frame and wire-work, and fixed in their situation afterwards. The example of Guido's Aurora, the figures of which are larger than life, shows that it would be possible to prepare moveable frescos for situations where this might be thought necessary; for example, before flues or tubes in walls. But it is to be remarked that flues behind frescos have generally injured them. Mr. Aglio, who painted some frescos at Manchester some years since, attributes the great alteration of the colours in them partly to this circumstance; but also to his having been supplied with lime that was much too fresh. Cavaliere Agricola, in examining the frescos of the Vatican, found that the "Heliodorus" had suffered considerably from a flue behind it. The plaster had been detached from the wall, and projected in some places



nearly four inches: it had been secured with nails, and the cracks had been filled with some composition by Carlo Maratti in 1702. The fresco of the "Defeat of the Saracens at Ostia" has been injured in like manner by a chimney behind it.\*

In connection with the subject of moveable frescos it may be observed that the operation of detaching the mere painting from the wall, almost independently of the plaster, has been often practised with success. Although less immediately connected with the present inquiry, it is desirable to make this process known, as, in repairing churches and other buildings in England, many ancient paintings on plaster have been destroyed, from ignorance as to the means of removing them. Mr. Ludwig Gruner gives the following account of the mode in which he detached some frescos at Brescia in 1829. The convent of St. Eufemia in that city was then undergoing repair, and the excellent frescos it contained, painted by Lattanzio Gambara in the 16th century, would have been destroyed, when Mr. Gruner succeeded, with the assistance of some expert Italians, in removing them from the walls. The mode they adopted was first to clean the wall perfectly: then to pass a strong glue over the surface, and by this means to fasten a sheet of fine calico on it. The calico, after having been rivetted to the irregularities of the wall,† was afterwards covered with glue in like manner, and on it was fastened common strong linen. In this state heat was applied, which caused the glue even on the fresco to sweat through the cloths, and to incorporate the whole. After this a third layer of strong cloth was applied on a new coat of glue. The whole remained in this state two or three days, (the time required may vary according to the heat of the weather). The superfluous cloth extending beyond the painting was now cut off so as to leave a sharp edge: the operation of stripping or rolling off the cloth began at the corners above and below, till at last the mere weight of the cloth and what adhered to it assisted to detach the whole, and the wall behind appeared white, while every particle of colour remained attached to the cloth. This operation shows that the colours in fresco do not penetrate very deeply: the layer of pigment and lime which was detached in this instance was extremely thin, the outlines and even the colours of masses were visible at the back of the cloth. It is the opinion of some of the Munich professors that frescos thinly painted are least liable to change;‡ the example just given, exemplifying as it does the practice of a skilful Italian fresco painter, seems to confirm this, but in many instances the surface of frescos even by the older masters is solidly painted. To transfer the painting again to cloth, in completing the operation above described, a stronger glue is used which resists moisture, it being necessary to detach the cloths first used, by tepid water, after the back of the painting is fastened to its new bed.

The frescos by Paul Veronese, in the Morosini Villa, near Castel Franco, were removed by Count Balbi of Venice a few years since: he fastened cloth to the wall with a paste composed of beer and flour, and rivetted it to the irregularities of the surface by means of a hammer composed of bristles.§ Several of these works when re-transferred to canvass were sold in England in 1838. The operation of removing frescos has been lately performed with success in Florence and elsewhere.||

## APPENDIX.

## No. 4.

Various Communications on Fresco-Painting.

\* Alcune osservazioni artistiche fatte dal Cavaliere Filippo Agricola, &c., in occasione di aver tolto via l'ingombro di polvere che offuscava i famosi Dipinti di Raffaello nelle Camere Vaticane. Roma, 1839, pp. 7—22.

† Mr. A. B. Johns of Plymouth suggests 'fastening one or two layers of blotting-paper on the surface of the painting at first; not only because that material may be made to adhere more closely to the wall, but because it is more easily detached by moisture, together with the cloths, when the painting is re-transferred to a new surface.

‡ Communication from Professor Schnorr, 23d February, 1842.

§ Communication from Mr. John Goldicutt.

|| The following publications may be consulted for further information on this subject: Leopoldo Cicognara, *Del distacco delle pitture a fresco*. Articolo estratto dall' *Antologia di Firenze*, 1825. Vol. 18, num. 52.—Girolamo Baruffaldi, *Vita di Antonio Contri, pittore e rilevatore di pitture dal muro*. Venezia, 1834.—Cenni sopra diverse pitture staccate dal muro e trasportate su tela, &c. Bologna, 1840.



## No. 5.

## METHODS OF FRESCO-PAINTING DESCRIBED BY WRITERS ON ART.

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THE observations on the practice of fresco-painting by early writers on art coincide generally with the statements above given; the only point on which those writers do not appear to insist is the necessity of keeping the lime for a very long period. In other respects, Cennini and Leon Battista Alberti, in the fifteenth century; Vasari, Armenini, and Borghini, in the sixteenth; Andrea Pozzo, in the seventeenth; and Palomino in the beginning of the eighteenth, describe, more or less fully, the same process. But before referring to these writers, it may be desirable to take a glance at the ancient authorities who have described the modes of preparing walls with stucco on which fresco-paintings were executed.

Vitruvius suggests that where there is danger of damp affecting the coats of plaster, a thin (brick) wall should be carried up within and in some measure detached from the main wall.\* When timber partitions were to be covered with stucco, two layers of split reeds were nailed with broad-headed nails on the upright and cross pieces, the one vertically, the other horizontally; "the double row of reeds thus crossed and firmly fixed prevents all cracks and fissures."† The coats of plaster, from the rough-cast to the finished surface, were numerous, namely, after the rough-cast, three of sand and lime, and three of marble-dust and lime.‡ The last coat was often highly polished. "When," Vitruvius afterwards observes, "only one coat of sand and lime and one of marble-dust and lime are used, the plaster is easily broken and cannot receive a brilliant polish." When frescos were added the surface was necessarily somewhat less smooth.

The passage that follows, relating to paintings on walls, has been often the subject of controversy but, when compared with the practical details of fresco, already described, it can hardly fail to be understood as referring to that method. The ancient writer's mode of accounting for certain effects is, of course, unimportant. "Colours," Vitruvius observes, "when carefully applied on moist stucco, do not therefore fade, but (on the contrary) last for ever;§ because the lime having been deprived of moisture in the kiln, and having become porous and absorbent, readily imbibes whatever (moisture) comes in contact with it; and the whole, when dry, seems composed of one and the same substance and quality. Hence stuccoed walls, when well executed, do not easily become dirty, nor do they lose their colours when they require to be washed, unless the painting was carelessly done, or executed after the surface was dry."|| The general evenness of the wall is here explained to be essential to the due effect of the paintings: the opposite evil, that of an undulating surface, on which dust lodges irregularly, is seen in some of the frescos of the Vatican.

This general evenness of the plaster does not suppose unpleasant smoothness of surface in the fresco: in many Italian, and indeed many antique mural paintings, the traces of the brush often indicate a considerable body of colour; but care seems to have been taken not to load the surface unequally. In a London atmosphere this comparative evenness of the surface might, on the Vitruvian principle, protect the painting longer from smoke and dust, while it would assist the operation of cleaning. But the work might be protected by other means; the plaster might be applied so that the face of the wall—at least in the portions intended to receive frescos—should not be quite perpendicular,

\* De Architect, l. 7, c. 4. This is the mode in which the stuccoed and painted walls of Pompeii are constructed; the bricks or rather tiles are placed edgewise, and are connected by leaden cramps to the brick or tufo wall, without being in immediate contact with it. (Communication from the Chevalier Schlick.)

† Ib., c. 3, Compare Palladius de Re Rusticâ, l. 1, c. 3.

‡ Pliny (l. 36, c. 23) says that three of sand and lime, and two of marble dust and lime are indispensable.

§ A similar opinion is expressed by a Venetian painter, Paolo Pino: Dialogo di Pittura, Ven. 1548, p. 19.

|| Ib. c. 3.



but incline a little inwards (with reference to the room) towards the upper part. In connexion with the question of surface, it may be remarked that the hardening of the lime takes place sooner in proportion to the roughness of the surface. In Plate 2 of Smith's translation of Vicat ("Résumé sur les Mortiers et Ciments Calcaires") will be found representations of sections of lime a year old, exhibiting the progress of the carbonic acid and the comparative redintegration of the original carbonate of lime.\* Captain Smith remarks (p. 173) "It would be difficult to credit, did we not see it, how great an obstacle a smoothness of surface presents to the penetration of the carbonic acid."

Leon Battista Alberti† copies Vitruvius in many points: he observes generally that the more coats a wall receives the better the surface may be polished, and the longer it will last, and speaks of ancient examples in which there were nine successive coats. He alludes more directly to the practice of his own time when he says that no stucco should be composed of less than three coats:‡ these he afterwards describes. "The first rough coat," he observes, "should be composed of pit sand and pounded bricks; the pieces of brick should not be broken too small. For the second coat river sand is best adapted, and is less apt to crack; this second coat also should be somewhat rough, because nothing that is applied to a smooth surface will adhere to it. The last coat should be as white as marble, in fact pounded white marble should be used instead of sand. This coat need not be thicker than half a finger's breadth, some make it no thicker than the sole of a shoe. In many places, "he proceeds," we find nails fastened in the wall to keep on the coats of plaster, and time has shown that they had better be of bronze than of iron. Instead of nails, I much approve the practice of inserting thin pieces of flint, projecting edgewise from the joints of the stone; these should be driven in with a wooden mallet." Various directions follow, partly derived from Vitruvius, partly from his own experience. Speaking of colours that are fit and unfit for fresco, his expressions are at once in accordance with an ancient authority,§ and with modern practice; in this as in other instances Leon Battista Alberti, appears as the connecting link between ancient and revived art. He speaks of the "newly-invented art of painting with linseed oil," as calculated to last for ever on walls, provided they are perfectly free from damp; on this subject he could of course have no experience. He concludes by observing that he had seen even fresh lime painted with colours prepared from vitrified substances.

Cennini,|| who has recorded the old Florentine methods, states that "both the lime and the sand should be well sifted. If the lime is what is called a rich lime, and has been recently slaked, there should be two parts of sand to one of lime.¶ On being slaked it should be well mixed and stirred, and a quantity should be made, sufficient to last for 15 or 20 days. It should then be suffered to remain for some days, in order to render it less caustic, for if too caustic, the *intonaco*\*\* will blister."

\* On this subject, see Appendix No. 6.

† De Re Ædificatoriâ, l. 6, c. 9.

‡ He is still so far true to the Vitruvian rules, that he speaks of each layer in the plural, as if the number of coats was indefinite. His Italian translator (Cosimo Bartoli, 1550,) reduces these half classical directions to the practice of the day, and gives the Florentine technical terms for the general expressions of Alberti; the *rinzaffato* rough-coat, the *arriciato* sand-coat, and the *intonaco* (tunica) fine plaster.

§ Pliny (l. 35, c. 7) observes that certain colours, which he enumerates, are unfit for fresco (udo), but may be employed on a dry ground of gypsum (cretulam). So elsewhere (l. 33, c. 13) speaking of an artificial blue, he states that it would not stand on lime, "usus in cretâ, calcis impatiens." Andrea Pozzo observes that all colours may be used on a ground of gypsum; the word creta or its diminutive is probably to be understood here to mean gypsum; the similar Italian word is often employed in this sense. Sir Humphry Davy observes, "the ancients were not acquainted with the distinction between aluminous and calcareous earths, and 'creta' was a term applied to every white fine earthy powder." (Philosophical Transactions for 1815, p. 112, note.) The precise meaning of creta is, however, here less important; the above passages of Pliny, together with that before quoted from Vitruvius, are sufficient to establish the fact that the ancients painted on moist lime. The analysis of some antique paintings by Sir Humphrey Davy, confirms this.

|| Trattato della Pittura, date of the MS., 1437. First published Rome, 1821.

¶ This is the general proportion mentioned by the ancient writers, (Cato, Vitruvius, Pliny, and Palladius,) and appears to be now commonly in use. According to some modern authorities, the proportion of sand (for general purposes) may be very much increased with advantage; see Higgins, "Experiments and observations made with the view of improving the art of composing calcareous cements, &c., London, 1780," p. 51. But Vicat, by a series of accurate experiments, ascertained that "the resistance of mortars made from very rich limes slaked by the ordinary process, increases from 50 to 240 parts of sand to 100 of lime in stiff paste, and beyond that decreases indefinitely." (Résumé sur les Mortiers et Ciments Calcaires, p. 51.) Thus two parts and half of sand to one of rich lime are already beyond the due proportion.

\*\* Cennini mentions two coats only, and applies the term *intonaco* to both.



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The mortar composed as above serves for the first coat, the surface of which is to be left somewhat rough; the application of the thinner coat or painting-ground is afterwards described, and the lime for this purpose is recommended to be well stirred and manipulated, "till it appears like ointment." The practice of painting, described by Cennini, is less important, but the allusion to glazing in fresco is worth consulting.\* The mode of preparing lime for the white to be used in painting, called "bianco sangiovanni," is precisely the same as that practised by modern fresco-painters, and is thus described by Cennini.† "Take very white slaked lime reduced to a fine powder; place it in a large tub, and mix well with water, pouring off the water as the lime settles, and adding fresh for eight days. The lime, divided into small cakes, is then placed to dry in the sun on the house-top, and the longer these cakes are left the whiter they become. To shorten the process, the cakes may be moistened again with water and well ground, and then again dried; this operation, once or twice repeated, renders the lime perfectly white." Cennini adds, "without this finely-ground white, flesh-tints, and other mixed tones that may be required, cannot be executed in fresco."

Armenini‡ describes some varieties of this process as follows:—"Take the whitest lime, such as is commonly found in Genoa, Milan, or Ravenna; this is to be well washed (purgata) before it is used; the painters prepare it in various ways; some, in order to render the lime less caustic, boil a certain quantity well on the fire, always skimming the froth; it is then suffered to cool and settle in the open air; the water is poured off, and the lime is put on new sun-baked bricks [which absorb the moisture]; and the lighter the lime the purer it is. Others bury the lime in the earth, after having thus washed it, and keep it in this state many years before they use it; others expose it, while undergoing the same preparation, on the roofs of houses. Some mix it in equal proportions with marble dust. But it has been found that if the lime is exposed to the air in a large vessel, and water that has been boiled is poured on it, the whole being stirred, and if the next day it is spread in the sun, it will be sufficiently purified, and may be used for painting the following day, but not for flesh-tints, for these might undergo some change at the edges (of the successive patches of plaster)."

Speaking of retouching, Armenini observes,|| "in frescos which are not exposed to the weather, it is possible to give the requisite completeness by going over the work when dry." The shadows, he adds, may be finished and deepened, "by hatching, as in a drawing, with black and lake, in water-colours, using a brush of marten-hair, not too small. In diluting the colours, some use gum, some thin size, some tempera (white and yolk of egg.)¶ He admits that in the course of time such retouchings fade.

The descriptions of Vasari\*\* and Borghini†† are more concise. It might be inferred that a mixture of a certain quantity of sand with the lime must reduce the whiteness of the latter to a middle tint, but Borghini alone takes notice of this circumstance; he even assumes that a slight tint of black is added to the plaster, perhaps when the sand was of too warm a colour. From the description of Leon Battista Alberti, it appears that the last coat was white, and the mixture of lime and marble-dust, mentioned by Armenini, seems to show that the same practice was sometimes followed in the 16th century. Armenini speaks also of another practice which agrees with the appearance which some of the older frescos present; he says that some painters were in the habit of covering the wall with a coat or two of white

\* Ib. p. 62. Compare Merimée, *De la Peinture à l'Huile*, p. 312. (Translated by W. B. Sarsfield Taylor).

† Ib. p. 47.

‡ *De' Veri Precetti della Pittura*. Ravenna, 1587, l. 2, c. 7. The details given by Armenini on the preparation of the cartoon (ib. c. 6), and on the practice of fresco are the more valuable as they were derived from his own observations of the methods employed by the best masters.

§ Director Cornelius, in addition to his opinions already given on this subject, thus expresses himself in answer to some further inquiries:—"All lime used for the first and second coats on the wall should be old, having been preserved in pits. That lime only is boiled which is used as a pigment."

|| Ib. c. 10.

¶ This is explained in l. 2, c. 8 (on Tempera). "The colours are commonly mixed with thin size, and also with tempera, except the blues, which would become green, owing to the yellowness of the egg medium." It appears from Cennini (ib. p. 70), that the yolk of egg was used with the white, and even alone; the white alone was sure to crack. Armenini further observes, "the Flemish artists use size alone, because tempera has the effect of darkening the colours." The vehicles of gum, size, vinegar, and white or yolk of egg used by the moderns for tempera (or for retouching frescos), were all employed by the ancients. See Pliny, l. 35, c. 6.

\*\* *Introduzione*, c. 19.

†† *Il Riposo*. Firenze, 1584. Republished Milan, 1807. Vol. I., p. 198.



(wash) immediately before beginning, in order to give more brilliancy to the super-added colours. He disapproves of the practice, as tending to injure the effect of the shadows, but the practice itself shows that in this case the *intonaco* was not in the first instance white.\*

Andrea Pozzo, the author of the original of the Jesuit's Perspective, and the painter of the celebrated ceiling of S. Ignazio in Rome, and other works of the kind, added a short treatise on Fresco to his great work on Perspective.† The subject is treated under the following heads:—1. The construction of the scaffolding. 2. The application of the rough-cast (*arricciare*); on this he observes that the painter should never begin to work where the rough-cast has been recently laid on, especially if in interiors, on account of the moist exhalations and the smell of the lime, both of which are hurtful.‡ 3. The application of the *intonaco*. This is to be done when the wall is thoroughly dry; it is then well moistened as before described before the *intonaco* is laid on. "The lime used for this purpose should have been slaked a year or six months before, and is mixed with well-washed river sand of moderate fineness. In Rome the painters use pozzolana, but as this is of unequal grain, it is difficult to levigate mortar composed of it, and it is impossible to stir it again after some hours; this being sometimes necessary. An expert and active mason should be selected to spread the *intonaco* equally, and to leave the painter time enough for his work within the day. 4. Roughening the surface (*granire*). The *intonaco* being equally spread, it will be well slightly to rub up with a brush the minute grains of sand, as the colours adhere better to a somewhat rough surface. This operation is essential in great works that are to be seen at a distance; it is also useful in a certain degree in near works, but it will be advisable in the latter case to spread a sheet of paper over the work at last, and with the trowel slightly to press the surface; the too prominent particles of sand will then sink in and disappear. 5. Drawing. Every one knows that before beginning to paint it is necessary to prepare a drawing and well-studied coloured sketch, both of which are to be kept at hand in painting the fresco, so as not to have any other thought than that of the execution. There should also be a cartoon, of the size of the intended work; this may be placed in the situation in order to judge of the effect at a distance, and to make such corrections as appear necessary." 6. Enlarging and transferring by squares. Such methods are recommended for curved and irregular portions of architecture where it may be difficult to trace from drawings. According to some passages in Cennini and Armenini this seems to have been the practice with the early Florentines even on level walls; in this mode the squares were first marked on the rough dry mortar and repeated, (the extremities of the lines being visible) on the *intonaco*. In this process time was lost, and the outline was less correct. 7. Tracing on the wall. Either with an iron point or by pouncing a pricked outline as before described. 8. The Palette. "Before beginning to paint, the colours are to be prepared as well as the intermediate tints, such at least as are wanted for one figure; indeed, if a mass of architecture is to be painted it will be necessary to prepare a key-tint for the whole work, otherwise it will be found difficult in repeated operations (after the tints have changed in drying) to match the colour. Other methods, however necessary, need not be described as they are common to oil-painting." 9. Painting. The general observations are the same as those before given; the author suggests that a small (tin) vessel for water may be attached to the palette; he recommends not beginning to paint till the *intonaco* will barely receive the impression of the finger, otherwise the whole work will be weak, and could only serve for a first painting. 10. Painting more solidly (*impastare e caricare*). "This is peculiar to fresco that the first colours which touch the lime immediately lose their force. It is therefore necessary to go over the work again with a greater body of colour, taking care never to leave the portion allotted for the day till it is quite finished, because all retouching after a certain time will deform the work: it would be better even to wait till the wall is quite dry, and then retouch." 11. Retouching. The author admits that it is better not to retouch, but adds that as the lime always under-

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\* Compare with the extracts from Palomino in this paper.

† At the end of the first edition, 1693—1700. The first section, on the construction of the scaffolding, consists only of a general recommendation to attend to safety, but the work on perspective contains some interesting descriptions of his mechanical contrivances in the execution of the extensive works in which he was engaged.

‡ It is evident, however, that, to avoid these evils, a month or two would be sufficient.



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goes some slight change, particularly in the shadows, it is sometimes unavoidable; he observes that such retouchings are useless in the open air as the rain washes them away. 12. Softening. He recommends the use of soft, long brushes, not too moist, and states that the finger may be used sometimes with effect in heads when the lime begins to grow hard. He alludes to other methods for the gradation of light in glories, &c. 13. Excision and entire repainting. The possibility of such corrections, and the mode of making them have been already alluded to. "In interiors, alterations may be made merely by repainting on the dry surface provided such alterations are required for distant figures." 14. Colouring. General observations on colours fit for fresco. 15. White. Lime kept a year or six months is to be thinned in water, and passed through a hair-sieve into a large vessel; the water is poured off as soon as the lime has settled: thus prepared, it is fit for painting. A list of colours follows differing but little from that given by the older writers, and also by Professor Hess, Director Cornelius, and Mr. Andrew Wilson. The following is Pozzo's method of preparing vermilion for fresco. "This colour is altogether hostile to lime, particularly when exposed to the external air, but I have often used it for draperies in paintings executed in interiors, having first prepared it as follows:—Take pure vermilion in powder, and having placed it in an earthenware vase, pour on it the water that boils up when lime is slaked in it; the water, which should be as pure as it can be, is then poured off, and the operation is often repeated. In this manner the vermilion is penetrated with the quality of the lime, and always retains it." Cennini and Armenini, on the other hand, distinctly say that vermilion will not stand in fresco.

Palomino,\* in his first general account of fresco,† gives a list of the principal works in that method executed by the Spanish masters in Madrid, Cordova, and Seville. His description of the method itself‡ is fuller than those hitherto referred to in this paper; but, to avoid unnecessary repetition, it will be sufficient to quote his directions where they differ from those already given. The lime should, he says, be prepared *if possible four or six months* before it is used. Then, after having been passed through a hair-sieve, it is mixed with sand, quite free from clay, sifted in like manner; his directions for doing this are minute. The quantities are to be *equal*, this he had found from his own experience to be the best proportion, especially if the lime is rather fresh, but if not, the plaster may be composed of three parts of lime to two of sand. This stucco is to be kept in a large tub in which it may be conveniently stirred; it is to be kept quite moist, and remains covered with water. If the work to be executed is extensive, it will be well to prepare more than one tub; thus while the first is being used the additional provision may become duly tempered. In this state it is to be stirred and beaten daily, taking care to remove the pellicle which remains on the surface of the water; thus prepared, it becomes perfectly mild and of the consistence of lard,§ it no longer injures the colours, nor, in passing from the wet to the dry state is it liable to those changes which sometimes disappoint the most expert. "Three things are essential in the rough-cast before applying this *intonaco*; first, that it should be perfectly dry, otherwise saltpetre will appear; next, that it should be generally level though rough, for if not the *intonaco* will be unequally thick, and will crack where it is thickest; thirdly, that it should be well wetted before applying the *intonaco*." The author even recommends wetting the portion to be painted the evening before, especially in summer. "The *intonaco* should be about the thickness of a dollar.|| After it is well spread, the assistant is to go over it with a roll of soft wet linen, to get rid of the extreme smoothness, to remove the traces of the trowel, and slightly to stir the sand. The surface is next to be lightly passed over with a handkerchief to remove the particles of sand which are on the surface, and which, in painting ceilings," the author observes, "might get into the eyes. Care must be taken in tracing the first portion of the composition, to fix the paper precisely in the right place because the subsequent lines depend on the first; for this purpose the whole drawing had better be first fitted to the space before it is cut up for the convenience of tracing." The drawing—in this instance a pricked

\* El Museo Pictorico y Escala optica, second edition, Madrid, 1795. The first is dated 1715–24.

† Ib. Vol. 1. p. 51.

‡ Vol. 2, p. 143.

§ The author here appears to allude to the lime only, but he is speaking of a mixture of lime and sand.

|| The particular coin mentioned is the "real de á ocho."



outline—is pounced with a bag of pounded charcoal; the edge of the portion first applied should also be pounced as a guide where to cut off the superfluous *intonaco*: it is, however, cut away not close to the line so marked, but about two fingers' breadth from it, to avoid cracks and to ensure the completion of the portion traced to the very edge: (the remainder of the superfluous *intonaco* is not to be scraped away till the day's work is done). The dotted outline left by the pouncing is then to be gone over with black chalk, which will at once leave a dark line and at the same time slightly indent the surface; so that if, in painting, the chalk line should disappear, the indented one will still serve as a guide. In describing this method the author alludes to the old method of tracing with a wooden point, and refers to frescos thus drawn in the palace "del Pardo."\* He speaks of the finished cartoons of Michael Angelo, Raphael, the Carracci, and others, but observes (and here the degeneracy of his age appears), that since their time artists had become impatient of so much toil, having found that their enthusiasm evaporated before the period arrived for the execution of the painting.

The surface is now to be again lightly wiped with a handkerchief to remove the charcoal that might remain; it is then to be sprinkled with water with a plasterer's large brush; this and a vessel of clean water are to be kept at hand, as the same operation may require to be often repeated, especially in summer. Another brush and a separate vessel of water should be kept for washing out any work which may require to be effaced; the water in this second vessel becomes gradually tinged with lime, and cannot serve for sprinkling the work as it would leave white spots. In frosty weather it is necessary to keep these vessels on the fire, and the assistant should use warm water in first preparing the wall. "If," the author continues, "owing to extreme cold, the surface of the *intonaco* freezes, the effect is worse than rapid drying, for no absorption takes place, and the colours afterwards crumble off like ashes, as I have myself experienced.† If, therefore, the use of warm water is not sufficient to prevent such effects, it will be better to wait for milder weather." The list of colours does not materially differ from those already given, but the qualities and changes of the various pigments in fresco and the best modes of employing them are minutely described. Vermilion, the author says, will stand if passed over terra rossa. The preparation of the lime for mixing with the colours is the same as that already mentioned; the composition of the principal tints and their preparation immediately before employing them, are described.‡ A close silk sieve is recommended in preparing the white for the palette. If the lime be too fresh its causticity may be reduced by mixing finely-ground marble dust with it: (see the following paper in this Appendix.) A large palette of well-prepared *canvas* is proposed on account of its lightness; the palette is cleaned from time to time with a sponge. In the execution, the back ground and more distant portions of the work allotted for the day are to be put in first; the observations on these practical details are copious and useful; the tints may be softened, if desired, so as to equal the union of oil-painting by means of a moderately moistened brush.

For retouching, the author recommends goats' milk or common milk thinned with water, and mentions some colours that may be employed:§ Luca Giordano, he adds, retouched with white of egg. It appears from the author's experience (and this is confirmed by modern practice), that retouchings are most necessary at the junctions of the successive patches of the *intonaco*.

The author remarks that the old masters went over the *intonaco* with a general tint of white and terra rossa before they began to paint, to render the surface more even; the operation, before described, of pressing and smoothing the surface by means of paper was, he states, practised by them at last, when the day's work was quite completed. He concludes with some observations on cupola-painting and on the construction of scaffoldings.

From the report of Cavaliere Agricola|| on Raphael's frescos in the Vatican,

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## No. 5.

Methods of Fresco-Painting described by writers on Art.

\* There were frescos in this palace by Vicencio and Bartolomé Carducho and Eugenio Cajés.

† The principal frescos of Palomino, are at Valencia, Salamanca, and Granada. He died at an advanced age in 1726.

‡ For some of these details the author refers to a previous chapter (Vol. 2, p. 110), on the practice of tempera-painting.

§ Some blues are best added when the wall is dry; thus it is related that when the Pope compelled Michael Angelo to remove the scaffolding from the Cappella Sistina, the retouching of ultramarine had not been added. See Condivi, Vita di Michelagnolo.

|| Already referred to, Appendix No. 4.



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Methods of Fresco-  
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it appears that the effect of those paintings was originally much heightened by retouchings, some of which have faded. Thus in the architecture of the "School of Athens," the masses of light and dark only were put in in fresco, but the minuter forms and mouldings were added in water-colours when the fresco was dry: a similar double operation is observable in white draperies.\* In some instances even coloured retouchings are apparent; these are introduced in the mode described by Armenini, not in masses, but by means of hatching (employing lines as in shading a drawing); one of the cardinals in the subject of the "Attila" is thus finished. Such retouchings appear to be distinct from those added by Carlo Maratti.

C. L. EASTLAKE, *Secretary.*

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\* These methods appear to have been the remains of the early Florentine practice. Cennini says, "Everything which is executed in fresco requires to be finished and retouched when dry in tempera." (Ib. p. 74, and note.) The frescos of the early Italian painters were in fact half tempera-paintings. Merimée (*De la Peinture à l'Huile*, p. 310) appears to be in error in supposing that Cennini directs certain colours to be mixed with tempera when used on the wet lime. The Italian artist no doubt alluded to the second operation.



## No. 6.

## LIME FIT FOR FRESCO-PAINTING.

## APPENDIX.

## No. 6.

## Lime fit for Fresco-Painting.

FROM the preceding statements it appears that it is of importance to select a quality of limestone which shall furnish a material fit for a white pigment, and well adapted in other respects for the ground or surface which is to receive the painting. On this subject it may be sufficient, in the absence of long-tested experiments in our own country, to consult the practice of the early Italian and modern fresco-painters.

A limestone consisting of as few foreign ingredients as possible is generally esteemed the fittest.\* But other circumstances are to be taken into the account; Carrara marble, which is pure carbonate of lime, is liable when heated, from its granular, crystalline structure, to fall into a coarse powder, and thus the inconveniences attending the burning and slaking render it unfit for use, if required in considerable quantity.† On the other hand, limestones which have been long used, apparently without any bad results, for the preparation of lime employed in painting, will often be found to contain various ingredients besides carbonate of lime.

The particular limestone recommended by Vasari‡ is Travertine; the lime it furnished was without doubt used by the great artists who painted in Rome in the beginning of the 16th century, and was in all probability employed for similar purposes by the ancients.§ The Colosseum, St. Peter's, and various other ancient and modern edifices in Rome are built with blocks of this stone;|| its colour is a yellowish white, but after long exposure to the air, it acquires a reddish tint, probably from the small quantity of iron which it contains. It is found in abundance throughout the Campagna, and even within the walls of Rome. It forms, in a horizontal layer, the face of the Aventine Hill to the height of nearly a hundred feet immediately above the Tiber.¶ Some of the ancient quarries are near Tivoli, and the stone is the same in quality, with the sole difference of superior hardness acquired by age, as that still annually formed by the calcareous deposit of the waters of the Anio; the same tartar, as it is called, lines the ancient and modern aqueducts. The abundance of this deposit is easily accounted for by the origin of these streams from the chain of the Apennines which, in central Italy, consist almost entirely of a comparatively soft limestone. The stone called Travertine is thus a formation by means of fresh water; it is full of hollows, frequently cylindrical in form, occasioned by the calcareous sediment being originally deposited on vegetable substances.\*\* These accidents in its formation may be detected in their progress in the neighbourhood of Tivoli.††

\* Memoir communicated by Professor Schlotthauer of Munich to Professor Schnorr, for the use of the Secretary of the Commission.

† Aikin on Limestone and Calcareous Cements, Transactions of the Society of Arts, v. 51. Leon Battista Alberti (*De Re Ædificatoriâ*, l. 3, c. 4) observes, that lime which is reduced to powder in the kiln is unfit for use.

‡ *Introduzione*, c. 4, c. 13, c. 19.

§ Palladius (*De Re Rustica*, l. 1, c. 10) mentions it among the fittest stones to burn for lime.

|| Vasari (*ib.* c. 1) makes especial mention of its employment by Michael Angelo, even for ornamental work in the *cortile* of the Farnese palace.

¶ Bunsen, *Beschreibung der Stadt Rom*, v. 1, b. 1.

\*\* The epithet *fistulosus* applied by Vitruvius (l. 2, c. 5) and Pliny (l. 36, c. 24) to the stone used for the finest lime is especially appropriate to the Travertine.

†† Leon Battista Alberti (*ib.* l. 2, c. 9) speaks with wonder of the *growth* of Travertine, in ignorance of the cause. Vasari (*ib.* c. 1) describes and explains it accurately. Modern chemists have watched the progress of the formation. "In May 18—" says Sir Humphrey Davy, "I fixed a stick on a mass of Travertine covered with water, and I examined it in the beginning of the April following, for the purpose of determining the nature of the depositions. The water was lower at this time, yet I had some difficulty, by means of a sharp-pointed hammer, in breaking the mass which adhered to the bottom of the stick; it was several inches in thickness." *Consolations in Travel*, p. 127. Quoted in Smith's *Translation of Vicat*. "Sur les Mortiers et Ciments Calcaires."



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From this account of the origin of the stone it might be inferred that it would be almost a pure carbonate of lime. Its analysis in fact is;—\*

Carbonate of lime . . . . .	99 .4
Alumina with a trace of oxyde of iron . . . . .	.6
	<hr/>
	100

The lime it furnishes is of the purest whiteness. It appears from Armenini,† that the Genoese lime ranked in the 16th century among those remarkable for their whiteness. The *stuccatori* of Genoa are among the most skilful in Italy, and the practice of fresco-painting is still very common there. It has been already observed that frescos have lasted there extremely well on the external walls of houses, notwithstanding the action of the sea air. A specimen of the stone furnishing the lime used in Genoa for fresco-painting has been procured. It contains a considerable portion of magnesia, its analysis being,

Carbonate of lime . . . . .	63
Carbonate of magnesia . . . . .	36
Earthy matter, oxyde of iron, and bituminous matter . . . . .	1
	<hr/>
	100

The lime used for fresco, at Munich, is also remarkable for its whiteness. It is made from pebbles, washed by the torrents of the Isar from the marble mountains of the Tyrol. The analysis of the stone is,

Carbonate of lime . . . . .	80
Carbonate of magnesia . . . . .	20
	<hr/>
	100

A specimen of the lime now used by the Florentine fresco-painters has also been procured. On being analysed, it proves to be so nearly pure carbonate of lime that no appreciable quantity of any admixture is to be detected.

The analyses of the limes employed for some frescos that have stood well in this country, may here be added.

The fresco executed, seventeen years since, by Mr. Thomas Barker at Bath has been already alluded to. The Wick (Bath) stone furnished the lime; the analysis of the stone is,

Carbonate of lime . . . . .	97
Impurity, chiefly oxyde of iron . . . . .	3
	<hr/>
	100

Mr. David Scott, of Edinburgh, painted a fresco in that city about eight years since; the limestone was obtained from the Vogrie quarry near Edinburgh. Its analysis is,

Carbonate of lime . . . . .	94 .5
Silica, alumina, and a little oxyde of iron and bituminous matter . . . . .	5 .5
	<hr/>
	100

It has not been possible to procure the stone which furnished the lime for some frescos, executed by Mr. John Zephaniah Bell, at Muir house near Edinburgh, about nine years since, and which have stood perfectly well, but a small portion of the lime which had dried in a jar has been analysed, and was found to consist of "hydrate, or slaked lime, of carbonate of lime, and minute traces of alumina and oxyde of iron." It appeared to be well fitted for the purpose of fresco-painting.

If these examples show that the presence of various ingredients of a certain kind, or to a certain extent, is not prejudicial, the extreme purity of the Travertine (not to mention the Florentine limestone) is, on the other hand, sufficient authority for selecting a stone furnishing a very pure, or, as it is technically called, a very rich lime. The following are analyses of stones from the neighbourhood of Bristol; similar specimens are to be found elsewhere.

\* The analyses given in this statement have been carefully made by Mr. Richard Phillips of the Museum of Economic Geology, under the sanction of Her Majesty's Commissioners of Woods and Forests. The chemical facts and theories adduced rest also on the authority of the same able investigator.

† De' Veri Precetti, &c., l. 2, c. 7.



Limestone procured by Mr. Phillips from a quarry, called the "White Quarry," on Durdham Down, near Bristol,

Carbonate of lime	. . . . .	99	·5
Bituminous matter	. . . . .	0	·3
Earthy matter	. . . . .	0	·2

---

100

Limestone marked, "Bristol Durdham Down, white lime:"\*

Carbonate of lime	. . . . .	99	·6
Bituminous matter	. . . . .		·2
Earthy matter and oxyde of iron	. . . . .		·2

---

100

Limestone marked, "Bristol Durdham Down, producing very white lime for plasterers:"\*

Carbonate of lime	. . . . .	99	·7
Bituminous matter	. . . . .		·1
Oxyde of iron and earthy matter	. . . . .		·2

---

100

Thus the Durdham Down limestone is equal or even superior to the Travertine in purity. The original colour is less promising, owing to the presence of bituminous matter, but this disappears in the burning.†

The question as to the means of rendering lime (using the word in the general sense) less caustic, seems to be quite determinable by chemical investigation. It is true the results are at variance with the opinions of some experienced living artists, but it will have been seen that the Italian writers on art by no means insist so emphatically on the necessity of keeping slaked lime for a very long period; and in the practice of the modern Italian, and indeed, some German fresco-painters, it is not considered essential to keep it longer than a few months. That lime is for *a certain period* unfit for the purposes of painting, is, however, sufficiently evident. The well known effect (noticed by Cennini,‡) is that it blisters if used too fresh; in some instances, it is said to have turned the colours to a brownish red.§ All are agreed, in short, that the caustic quality requires to be mitigated; the only questions seem to be,—what are the best and shortest means of effecting this, and to what extent is it desirable? In order to a clear view of this subject it may be necessary at first to state a few elementary facts.

It is common to talk of more or less caustic limes, as if mere lime could vary in its quality; it is the same in all limestones, and is only greater or less in quantity. The purest limestone consists, in atomic proportions,|| solely of,

Carbonic acid	. . . . .	44
Lime	. . . . .	56

---

Carbonate of lime . . . . . 100

Thus constituted, whether in its original state or reproduced by chemical agency, it is not at all caustic. If the limestone be subjected to sufficient heat, it loses the carbonic acid, and there are left,

Lime . . . . . 56

\* Specimen procured by Mr. T. L. Donaldson.

† The ancients appear to have trusted to the colour of stones before burning, see Vitruvius, l. 2, c. 5. Pliny and Palladius repeat the same opinion.

‡ Trattato, &c. c. 67.

§ These accidents happened to Mr. Aglio's frescos at Manchester, and in Moorfields chapel in London, from the carelessness of those who prepared the lime. The blistering of the lime in the latter case was so universal that the surface of the painting, soon after it was finished, looked as if flakes of snow had covered it. (Communication from Mr. Aglio.)

|| The equivalent of carbonate of lime is here doubled for the sake of convenience, the original atomic weight being,

Carbonic acid	. . . . .	22
Lime	. . . . .	28



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Let there be added to this lime as much water as will combine with it, and the result is a compound of,

Lime	56
Water	18
Hydrate of lime	74

It is to be observed that this proportion of water in *combination* with the lime does not (apparently) moisten it. Hydrate of lime is a dry powder; the addition of more water either mixes with the lime *mechanically* or dissolves it.

Let these 74 of hydrate of lime be exposed to the air, the water is expelled by carbonic acid, and the result is, as at first\*—

Carbonic acid	44
Lime	56

100

This is, chemically speaking, the original limestone, although the original state of cohesion is never regained.

The non-caustic state of lime is therefore arrived at when by exposure to the air or by other means it has regained its maximum of carbonic acid; but if buried and kept air-tight, the lime cannot in any degree acquire that which renders it non-caustic. "Time," observes Mr. Phillips, "has no effect on pure lime whether slaked or unslaked, provided it be not exposed to atmospheric air or some other source of carbonic acid."

One of these sources, though not an abundant one, is spring or river-water, which contains carbonic acid and carbonate of lime,† and the frequent washing recommended by all the authorities on fresco-painting is a means of restoring the lime to the state of carbonate; pure or caustic lime being constantly carried off in solution with the water that is thrown away, and carbonate of lime being formed. The mixture of water with carbonate of lime is a mere mechanical mixture; non-caustic lime may therefore be kept in a moist state. It might also be kept in a dry state without further change, but whether moist or dry, it would be wholly useless for the composition of mortar, and would possess no adhesive quality. In the last state of mildness it would resemble mere moistened chalk, and would crumble to dust. But as long as the lime is still caustic, as long as, in other words, it has not recovered its quantum of carbonic acid, it will, on exposure to the air in a moist state, rapidly attract it, and the surface soon becomes incrustated, and in a manner petrified.‡ This is what takes place during and after the process of fresco-painting: moisture being always the medium,—the conductor, so to speak, of carbonic acid.

It thus appears that a considerable degree of causticity is indispensable in lime to give it adhesive firmness and to render it fit for the purposes of the fresco-painter.§ This degree experience must teach; but the means of diminishing the caustic quality are always possible. In addition to the recombination of carbonic acid with pure lime, which, as has been seen, can be promoted in various ways, a mechanical mixture with non-caustic substances, pulverized white marble, or even chalk or whiting, might possibly answer the purpose. Armenini|| observes that some fresco-painters mixed lime and marble-dust in equal proportions, and Palomino¶ (on the authority of Luca Giordano) states that the practice was uni-

\* It is found that the carbonic acid does not, even in the course of ages, penetrate to any considerable depth in masses of masonry (Vicat. Résumé, &c., p. 122), but a superficial redintegration actually takes place. See a subsequent note.

† Recently boiled or distilled water, and recent rain-water, recommended in the practice of fresco-painting, contain neither.

‡ "If rich lime be spread in layers three-quarters of an inch thick, it will in 10 months re-absorb as much carbonic acid as is necessary to saturate it." Vicat. ib., p. 17. On the theory of the solidification of mortars, see the same work, p. 122, and the notes in the English translation, p. 125, &c.

§ An intelligent writer in the Antologia di Firenze, Pietro Petri, considers, however, that Cennini's "bianco sangiovanni" (see the preceding paper of this Appendix) was entirely restored to carbonate of lime. That it was, at all events, no longer in any degree caustic appears certain, since Cennini (Trattato, c. 144) speaks of mixing it with vegetable colours in fresco. He probably meant, in retouching fresco, when dry, as the lime for the intonaco was only kept "some days," (ib. c. 67) and could not have lost its causticity. (See the Antologia di Firenze, v. 6, pp. 539, 40, and v. 7, p. 326.)

|| Ib., l. 2, c. 7.

¶ El Museo, &c., l. 7, c. 6. He recommends one-third or one-fourth of marble dust, and distinctly says that it was to mitigate the caustic quality of the lime, when it had not been kept long enough; ground alabaster, he observes, would do equally well.



versal throughout Italy in his time. In fact a mixture of this nature with various substances actually exists in several limestones: thus the stones which furnish the limes of Munich and Genoa contain magnesia in considerable proportions; such limes may therefore in one sense be called mild. Perhaps the lime known at Milan and elsewhere by the name of "calcina dolce" may be of this description. The presence of magnesia, if not otherwise objectionable (and experience seems to decide that it is not), cannot obviously lessen the whiteness of the lime. Other natural ingredients, although they might equally have the effect of rendering the substance less caustic, might be less desirable as ingredients in lime for fresco-painting. Thus iron would affect the colours; silica and alumina would probably cause the lime to set too fast.

But although the quantity of the lime may be thus reduced, it must not be forgotten that in itself it is still perfectly caustic till combined with carbonic acid, and in modern practice it appears that the same precautions are taken (whether they are necessary or not is another question) with the magnesian as with other limes. It is also to be observed that there is a considerable difference in the rate at which different limes recover their carbonic acid, the white (pure) limes take it up the most rapidly, and the argillaceous and magnesian limes the most slowly.\* On the whole, therefore, a pure limestone seems to be preferable.

With regard to the question of burying lime, or keeping it by some means air-tight, it is evident from the previous statements that, instead of rendering it mild, this would preserve it in a caustic state for almost any length of time. There would be no danger of its becoming dry even if buried in the mere earth; but for the sake preserving it clean, the pits had perhaps better be lined. Thus preserved in the state of *putty*, as it is technically called, no chemical change could take place, but a mechanical alteration in the arrangement of the particles might be the result which might be advantageous by improving the consistence of the paste.

It is not to be expected that the ancient authorities who have undertaken to explain these results should be always accurate in their views, but their testimony with regard to the results themselves is important. Vitruvius† observes, "Stucco (albaria opera) will be well executed if lime of the best quality be slaked long before it is wanted, in order that, if any portion was imperfectly burnt in the kiln, the action of moisture in long maceration may slake it and reduce it to the same consistence as the rest. For if lime be used too fresh, instead of being thoroughly macerated, it will, when spread (on walls), throw out blisters owing to the crude particles that lurk in it; these particles not having been duly slaked, swell and destroy the smoothness of the plaster." This explanation does not satisfy the modern chemist, but it will be observed that the evil pointed out is assumed to result from imperfect slaking, not from too caustic a state of well-slaked lime. Pliny‡ observes that the longer mortar is kept the better it is, and speaks of an ancient law relating to building which prohibited the use of mortar that had not been kept for three years, adding that the stucco executed during the operation of that law was free from cracks. Palladius,§ evidently copying Vitruvius, recommends that lime intended for stucco should be slaked long before it is used, and describes it, after having been so kept, as soft and adhesive (*viscosum*). Leon Battista Alberti,|| after repeating the above passage from Vitruvius, asserts that he had seen "some ancient lime which, there was reason to suppose, had lain neglected in a trench for more than 500 years, and which far surpassed honey or marrow in consistence." These passages show that long maceration, or, as it is now technically called, "souring," was supposed to improve the consistence of lime, besides reducing its causticity.

The opinions of writers on art have been already given. Modern authorities on the general nature of cements have also considered this question; a writer of the last century,¶ although very much opposed to the practice of keeping lime to be used for building, admits that the process may be necessary for the due prepara-

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\* Aikin, *ib.* p. 142.

† L. 7, c. 2.

‡ L. 36, c. 23.

§ De Re Rusticâ, l. 1, c. 14.

|| L. 2, c. 11. Elsewhere, speaking of the preparation of the finest stucco fit to receive fresco-paintings, he merely observes, "lime is not thought to be sufficiently prepared in less than *three months*."

¶ L. 6, c. 9.

¶ Higgin's Experiments and Observations, &amp;c., p. 41.



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tion of stucco. After repeating the reason for so keeping it usually given by plasterers, namely, the tendency of fresh lime to blister, he adds, "it appears to me that there is another reason, which the workmen do not notice, for their process. Lime soon imbibes so much acidulous gas (carbonic acid) from the air, as to be increased in bulk and in weight (?) beyond the half of its former quantity; and as stucco for inside work, for the sake of a fine grain and even surface, must have a greater quantity of lime in its composition than is necessary for cementing the grains of sand together, the incrustation would, by the access of acidulous gas after it is laid on, be apt to swell and chip and lose the even surface, if the lime were fresh when it is used in this excessive quantity. But this inconvenience is obviated by their processes, in which the lime imbibes a considerable quantity of the gas, and is therefore the less apt to blister or swell, after the stucco is laid on."

Recent authorities\* merely state the fact that rich limes can be kept in the moist state for any length of time;† the results, whatever they may be, are not by them considered important. It has been shown that these results are commonly supposed to be, first, to render the lime mild, and, next, to improve its consistence: assuming, then, that the effect of keeping pure lime in pits would be to promote the more perfect comminution of the particles, it appears that this result might be as completely attained by the method before described, commonly practised by the Genoese masons, namely, thinning the paste in water and pouring off the finer particles as soon as the coarser have subsided.‡ The process is objected to by modern writers on cements for building purposes,§ because it reduces the strength of the lime—in other words, renders it less caustic; but this is precisely the further result, supposed to be attained by keeping the lime in pits. The method is thus doubly recommended to the fresco-painter.

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\* Vicat, ib. p. 18.

† The hydraulic limes, on the contrary, soon harden even in trenches.—Ib. Smeaton kept blue lias lime dry, but well trodden down in casks, for seven years.

‡ A process well known to chemists and others, under the name of "elutriation."

§ Vicat, ib. p. 15.



No. 7.

## COMMUNICATION FROM DR. REID ON THE SAME SUBJECT.

APPENDIX.

No. 7.

Communication  
from Dr. Reid on  
the same subject.

AFTER the above investigations had been made, the following paper was communicated by Dr. Reid. It will be seen that the experiments proposed, in order to reduce the caustic quality of the lime, are founded on the same general principle as that already pointed out.

In reply to the question proposed to me\* as to the possibility of preparing lime for fresco-painting by a more speedy process than that which has been usually recommended, I have to submit the following remarks,—

Lime can be rendered mild by numerous operations with much more certainty and rapidity than by exposure to the air, or to the slow action of air and moisture after being buried in the earth.

Were the precise chemical condition of the lime known with minute accuracy in so far as it is most advantageously employed for fresco-painting, a definite answer might at once be given to the question proposed. But this, so far I am aware, has not been tested with those advantages which modern science presents. And should this opinion be correct, an opinion however on which I would rather inquire for information than presume to offer it with my imperfect acquaintance with this branch of art, I should then consider it desirable to adopt the following course,—

1. That a series of experimental trials should be made with lime prepared in various ways by chemical processes, such as would afford at all times and without delay a material whose uniform texture might always be depended on.

Mixtures of fresh lime in minute quantity, with much carbonate,—of precipitated lime and precipitated carbonate,—of lime carbonated by exposure to steam and water with carbonic acid, and various other mixtures, will at once occur to the practical chemist. Here it is to be observed, that if the lime requires to be fully carbonated, the carbonate can be prepared in the most minute state of division, and in the highest purity, by rapid precipitation from solutions of lime, the cost of which would not be so great as to prevent their use for this purpose, as they might be formed partly by materials of which hundreds of tons are dissipated weekly in manufactories, from there being no demand for them. The carbonate might also be obtained from any limestone that might be preferred in a much more minute state of division than it is commonly reduced to, should chemical purity not be a special object, by adopting some of the processes followed in manufactories for reducing solids to an extreme degree of comminution. But if, though much carbonated, it is essential that it should not be entirely carbonated, then the experiments proposed will solve the question as to the best proportion. This is, perhaps, the most important point to determine.

2. That mixtures of various other ingredients should be tried along with the lime so as to ascertain if any peculiar combination of earths should prove more favourable for fresco-painting.

3. That experiments should be made also with the view of ascertaining the extent to which the retardation of the setting of the lime may be secured both by admixture and by the production of artificial atmospheres, so as to give more freedom to the artist in the execution of his designs.

D. B. REID.

15, Duke Street, Westminster,  
April 16, 1842.

\* By a member of the Commission.



## PAPERS OF LATER DATE THAN THE REPORT.

No. 8.

LETTER FROM THE RIGHT HONOURABLE THE SECRETARY  
OF STATE FOR THE HOME DEPARTMENT.

APPENDIX.

No. 8.  
Letter from the  
Right Hon. the  
Secretary of State  
for the Home  
Department.

SIR,

*Whitehall, 25th April, 1842.*

I HAVE received Her Majesty's commands to notify to you, that Her Majesty has been graciously pleased to approve the Report of the Commission on the Fine Arts; and Her Majesty has directed the Lords Commissioners of the Treasury to submit to Parliament an estimate for the grant of 2000*l.*, to be given and distributed as premiums for the best cartoons, in the manner proposed in the Report.

I have the honour to be,

Sir,

Your faithful servant,

J. R. G. GRAHAM.

*C. L. Eastlake, Esq.*

No. 9.

COMMUNICATION FROM DR. REID ON THE PROBABLE  
EFFECTS OF GAS ON FRESCO-PAINTINGS.

No. 9.  
Communication  
from Dr. Reid on  
the effects of Gas on  
Fresco-Paintings.

SIR,

*15, Duke Street, Westminster, June 10, 1842.*

I HAVE to acknowledge your communication, and forward accordingly the following replies to the queries you have addressed to me by command of Her Majesty's Commissioners as to the influence of gas, and of the products of its combustion on fresco-paintings.

1. In considering the influence of gas, I presume that I need not advert to the effect of sulphur or ammonia, two impurities which gas frequently contains, as the entire exclusion of these impurities can be effectually secured by selecting proper materials for its preparation, or by such subsequent operations as the quality of the substance employed may indicate.

2. According to the system proposed for using gas which has always been advocated in connexion with the ventilating arrangements for the new Houses of Parliament, even were a leakage of gas to occur, this gas could not affect fresco-paintings there, whatever its quality might be, as it will instantly be carried off by the air-drains left for ventilating the gas burners, which will always be sustained in operation so as to guard against the ingress of gas, and also to prevent its local accumulation in case of leakage from any of the pipes.

3. The removal of gas in this manner is greatly facilitated by centralizing the burners. A series of experiments was made on this subject nine years ago in an apartment, 80 feet by 40, which is still lighted by the burner then employed, and in which a series of gas jets was introduced so as to form two circular wreaths of flame of different diameters, one being placed within the other. Three lithographic illustrations of some of the burners used in the apartment constructed at Edinburgh for the experiments on which the details of the ventilating arrangements in the present House of Commons were founded, are given in a letter addressed to the Right Honourable the Viscount Duncannon, which was printed according to the order of the House of Commons in 1838, and to these I beg to refer, as they show precisely the system to which I have alluded. These figures (marked 12, 13, and 14,) show more particularly the method of constructing a Gothic pendant with an



illuminated drop, from which the products of combustion are entirely removed, while the light is brought to act without offending the eye, upon the roof, the walls, and the floor. Similar arrangements have been adapted to the principal gas burners now in use at the House of Commons, where they are not received directly into the present ventilating shaft; and where powerful burners, such as Mr. Gurney employs, are in use, the stream of air that carries away the products of combustion will be proportionally rapid in its course.

4. If arrangements be adopted which shall certainly secure the removal of any gas which may arise from leakage of pipes, it is scarcely necessary to remark that there will be still less danger of any injurious action from the use of gas when it is actually burning, as the currents in the air-drains proceeding from the burners will then be in greater force.

5. Gas may be used in many other modes so as to imitate the diffused light of day, and the products of combustion can be excluded as essentially in these cases, as in the arrangements that have been mentioned.

6. As it is obvious, accordingly, that the moisture and carbonic acid produced by the combustion of gas, and also any unconsumed gas, can be effectually removed, no apprehensions are entertained as to any injury to fresco-paintings from the use of gas.

7. It may be proper to add that in all galleries for works of art where these have been injured by the state of the atmosphere, the principal causes of injury that have come under my observation are the following:—

A. Mechanical or other impurities in the air, introduced in consequence of the supply being taken from an indifferent source, or not filtered by passing it through gauze. The filtration of air is an important question in reference to works of art in cities, where soot abounds in the atmosphere. It is an operation, however, which has been found very advantageous in numerous buildings in London. At the House of Commons no air has been admitted since the alterations made there, in 1836, that has not passed through a filter, exposing about 400 feet of surface. It consists merely of a gauze veil, which intercepts the soot and other impurities mechanically suspended in the air to such an extent, that in extreme states of the atmosphere I have reason to believe that upwards of 200,000 visible particles of soot have been excluded by it at a single sitting. In the House of Lords, where the air enters more directly from the east, it has been found advantageous not only to filter the air, but also to wash it by the action of an artificial shower, through which it is drawn on its progress to the house.

The air at a considerable elevation is much purer in many respects than the air at the surface of the ground, and hence the Victoria Tower has been suggested as a fit place for affording a proper channel for the supply of air to the new Houses of Parliament.

B. The imperfect removal of moisture and carbonic acid evolved during respiration, and from the combustion of lamps and candles, which condense subsequently during the cool of the evening, and evaporate again each successive morning with the returning warmth which accompanies it. Moisture and carbonic acid are not only injurious by the chemical action they exert under such circumstances, and the mechanical abrasion that is consequently induced, but also by affording the pabulum that is the great source of nourishment in the production of dry rot as it is observed in the wood work of public buildings and private dwelling houses, in canvas, paper, libraries, paintings, and in short in all textures derived from the animal and vegetable kingdom, particularly where this action is assisted by the warmth of combustion or respiration.

C. The accretion of minute particles of dust, which, though they may be infinitely small, must necessarily in the course of time produce injurious effects where the arrangements for their exclusion are imperfect. But these are altogether trifling, comparatively speaking, in their influence on works of art, when moisture associated with carbonic acid is effectually prevented from being deposited along with them. In public galleries subject to the daily concourse of numerous individuals

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## No. 9.

Communication  
from Dr. Reid on  
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## APPENDIX.

## No. 9.

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the removal of dust from the floor may be most effectually secured by a process of ventilation which can be made to determine its exclusion, while in the movement of the air generally for the benefit of those assembled, the usual upward current which nature and experience equally point out as the most desirable, need not be reversed.

I have the honour to remain, Sir,

Your most obedient Servant,

*C. L. Eastlake, Esq.*

D. B. REID.

## No. 10.

### ADDITIONAL NOTICE RESPECTING THE COMPETITION IN CARTOONS.

#### ROYAL COMMISSION OF FINE ARTS.

*Whitehall, 22nd July, 1842.*

No. 10.  
Additional Notice  
respecting the  
Competition in  
Cartoons.

THE Commissioners appointed by the Queen for the purpose of inquiring whether advantage might not be taken of the rebuilding of the Houses of Parliament for promoting and encouraging the Fine Arts, referring to the notice issued by them on the 25th of April last, respecting a competition in cartoons, have resolved,—

1. That the time therein specified for sending in the finished cartoons be extended from the first week in May to the first week in June, 1843.
2. That foreigners, practising the arts, who may have resided ten years or upwards in Great Britain, be considered as coming under the denomination of "British Artists."
3. That no frames to the cartoons offered for competition be admitted.
4. That the Secretary of the Commission be empowered to give such further explanations as may be required relative to the terms of this and of the former public notice.

By command of the Commissioners,

*C. L. EASTLAKE, Secretary.*



*Report of the*  
*Commissioners of the*  
*Department of the Interior*

**REPORT**

OF

**THE COMMISSIONERS**

ON THE

**FINE ARTS,**

WITH APPENDIX.

Presented to both Houses of Parliament by Command of Her Majesty.

LONDON:

PRINTED BY W. CLOWES AND SONS, STAMFORD STREET,  
FOR HER MAJESTY'S STATIONERY OFFICE.

1842.





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## REPORT.

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TO THE QUEEN'S MOST EXCELLENT MAJESTY.

WE, the Commissioners appointed by Your Majesty for the purpose of inquiring whether advantage might not be taken of the rebuilding of Your Majesty's Palace at Westminster wherein Your Majesty's Parliament is wont to assemble, for the purpose of promoting and encouraging the Fine Arts in Your Majesty's United Kingdom, and in what manner an object of so much importance might be most effectually promoted, humbly report to Your Majesty that we have taken into our consideration the matters referred to us, and have given due attention to the Report of the Committee of the House of Commons in 1841 on the Fine Arts, together with the opinions of various other competent persons on questions relating to the special objects for which the present Commission was appointed, and have consulted the Architect as to the manner in which various kinds of internal decoration would affect his intended architectural arrangements; and we beg now to report our opinion that it would be expedient that advantage should be taken of the rebuilding of the Houses of Parliament for the purpose of promoting and encouraging the Fine Arts in the United Kingdom.

REPORT.

Having thus come to an opinion on the first point to which our inquiry was directed, we have, in conformity with the instructions contained in our Commission, proceeded to consider in what manner the above-mentioned purpose could best be accomplished. With this view we have in the first place directed our attention to the question whether it would be expedient that Fresco-painting should be employed in the decoration of the New Houses of Parliament, but we have not yet been able to satisfy ourselves that the art of Fresco-painting has hitherto been sufficiently cultivated in this country to justify us in at once recommending that it should be so employed. In order however, to assist us in forming a judgment on this matter we propose that artists should be invited to enter into a competition in Cartoons, and we have prepared the draft of an announcement on this subject offering premiums of public money, to which we request the sanction of Your Majesty.

In framing this announcement we have felt that although the competition which we at present wish to invite has reference chiefly to Fresco-painting,



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### REPORT.

yet if we were to confine our notice entirely to that method of painting an inference might be drawn therefrom that we intended to recommend its exclusive adoption for the decoration of the New Buildings. We have, therefore, inserted in our announcement paragraphs intended to explain that the future attention of the Commission will be directed to the best mode of selecting for employment artists skilled in Oil-painting and in Sculpture, and that due consideration will be given to other methods and departments of Art applicable to decoration generally.

We humbly subjoin as an Appendix to this Report some papers treating in detail various considerations connected with the subject of our Inquiry.

ALBERT.  
LYNDHURST.  
SUTHERLAND.  
LANSDOWNE.  
LINCOLN.  
ABERDEEN.  
J. RUSSELL.  
F. EGERTON.  
PALMERSTON.  
MELBOURNE.  
COLBORNE.  
CHARLES SHAW LEFEVRE.  
ROBERT PEEL.  
J. R. G. GRAHAM.  
ROBERT HARRY INGLIS.  
HENRY GALLY KNIGHT.  
B. HAWES, JUN.  
HENRY HALLAM.  
S. ROGERS.  
GEORGE VIVIAN.  
THOMAS WYSE

*Gwydyr House, Whitehall,*  
*April 22, 1842.*



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## APPENDIX.

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No. 1.

### NOTICE RESPECTING A COMPETITION IN CARTOONS.

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ROYAL COMMISSION OF FINE ARTS.

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APPENDIX.

No. 1.

Notice respecting a  
Competition in  
Cartoons.

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THE Commissioners appointed by the Queen for the purpose of inquiring—first, whether, on the rebuilding of Her Majesty's Palace at Westminster, wherein her Parliament is wont to assemble, advantage might not be taken of the opportunity thereby afforded of promoting and encouraging the Fine Arts in the United Kingdom, and secondly, in what manner an object of so much importance might be most effectually promoted—have resolved, that it would be expedient for the furthering of the objects of their inquiry that means should in the first place be taken to ascertain whether Fresco-Painting might be applied with advantage to the decoration of the Houses of Parliament.

2. Although some years must elapse before the walls of the new buildings can be in a fit state for paintings of any kind, yet, as Fresco-Painting has not hitherto been much practised in this country, and as therefore candidates for employment in that mode of painting, whatever their reputation or general skill may be, will probably find it necessary to make preparatory essays, Her Majesty's Commissioners think it expedient that the plan which they have resolved to adopt, in order to decide on the qualifications of such candidates, should be announced forthwith. With this view Her Majesty's Commissioners hereby give notice:—

3. That three premiums of 300*l.* each, three premiums of 200*l.* each, and five premiums of 100*l.* each, will be given to the artists who shall furnish cartoons, which shall respectively be deemed worthy of one or other of the said premiums by judges to be appointed to decide on the relative merit of the works.

4. The drawings are to be executed in chalk or in charcoal, or in some similar material, but without colours.

5. The size of the drawings is to be not less than ten nor more than fifteen feet in their longest dimension; the figures are to be not less than the size of life.

6. Each artist is at liberty to select his subject from British History, or from the works of Spenser, Shakspeare, or Milton.

7. The finished drawings are to be sent in the course of the first week in May, 1843, for exhibition, to a place hereafter to be appointed.

8. Each candidate is required to put a motto or mark on the back of his drawing, and to send, together with his drawing, a sealed letter containing his name and address, and having on the outside of its cover a motto or mark similar to that at the back of the drawing. The letters belonging to the drawings to which no premium shall have been awarded will be returned unopened.

9. If a drawing for which a premium shall have been awarded shall have been executed abroad, or shall have been begun before the publication of this notice, the judges appointed to decide on the relative merit of the works, may, if they shall think fit, require the artist to execute in this country, and under such conditions as they may think necessary, an additional drawing as a specimen of his ability, and in such case, the premium awarded to such artist will not be paid unless his second drawing shall be approved by the judges.

10. The drawings will be returned to the respective artists.

11. The competition will be confined to British artists.



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Notice respecting a  
Competition in  
Cartoons.

12. The judges, hereafter to be appointed to decide on the relative merit of the works, will consist partly of artists.

13. The competition hereby invited is open to all artists, although it has more immediate reference to fresco-painting.

14. The claims of candidates for employment in other methods of painting, in other departments of the art besides historical painting, and in decoration generally, will be duly considered.

15. Her Majesty's Commissioners will announce, at a future period, the plan which they may adopt in order to decide on the merits of candidates for employment as oil painters and as sculptors.

16. The range of choice in regard to subjects, which has been left (in paragraph 6) to the discretion of the artists, has reference to the present competition only, and is not to be understood as implying the adoption of any particular scheme for the decoration of the Houses of Parliament.

17. The judges to be appointed to decide on the relative merit of the drawings will, it is presumed, be disposed to mark their approbation of works, which, with a just conception of the subject, exhibit an attention to those qualities which are more especially the objects of study in a cartoon, namely, precision of drawing, founded on a knowledge of the structure of the human figure, a treatment of drapery uniting the imitation of nature with a reference to form, action, and composition; and a style of composition less dependent on chiaro-scuro than on effective arrangement.

By command of the Commissioners,

C. L. EASTLAKE, *Secretary.*

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## No. 2.

THE GENERAL OBJECT OF THE COMMISSION CONSIDERED  
IN RELATION TO THE STATE AND PROSPECTS OF THE  
ENGLISH SCHOOL OF PAINTING.

## APPENDIX.

## No. 2.

General view of the  
object of the Com-  
mission.

As the Commission is understood to take up the present inquiry where the Committee on the fine arts, appointed by the House of Commons in 1841, left it, it will be proper, by way of introduction, to recapitulate the leading opinions expressed in the Report of that Committee.

It was there observed that "the chief object aimed at by the appointment of the Committee," was "the encouragement of the fine arts of this country;" that it was "requisite that a plan should be determined upon, and that as soon as practicable, in order that the architect and the artist or artists to be employed, may work not only in conjunction with, but in aid of each other; that thus the abilities of both would be exerted for the decoration of so eminently national a building; and at the same time encouragement beyond the means of private patronage, would be afforded not only to the higher walks, but to all branches of art." The report proceeds to recommend the employment of fresco-painting in the decoration of the new Houses of Parliament, suggesting, however, the necessity of further information and inquiry.

The appointment of the Commission has fully secured the latter, and the general objects of the Committee have been recognised in the notice respecting a competition\* already prepared for publication under the sanction of Her Majesty's Commissioners.

It is here proposed to consider the question of the decoration of the Houses of Parliament with reference to the state and prospects of the English school of painting. And first it is to be observed that, although "all branches of art" may be entitled to the consideration of the Commission, historical painting is not only generally fittest for decoration on a large scale, but is precisely the class of painting which, more than any other, requires "encouragement beyond the means of private patronage." The want of such encouragement has long been regretted, not by professors only, but by all who have turned their attention to the state of painting in England;—a proof that the promotion of historic art is an object of interest with a considerable portion of the public.

The inference is not unimportant; for an already existing estimation of the higher aims of art, is in itself an earnest of their success. The desire which has been manifested for historical painting would not be entitled to attention if it could be traced to a passing influence, or to a disposition to imitate what had been achieved in other countries, since this could only lead to the adoption of superficial qualities, betraying, sooner or later, the absence of a vital impulse. Such attempts would be the more likely to be ineffectual, if a different style, however humble, really corresponding with the national taste, were at the same time cultivated with marked success. The history of art is not wanting in examples of schools and of periods, with regard to which it might be a question whether a sudden demand for historical painting would have been a boon to the artists or to the lovers of art. The Dutch school of the seventeenth century might be adduced as a case in point.

It may here be remarked that, even where the direction of national taste is favourable to the cultivation of historical painting, the peculiar difficulties of that branch of art must sometimes place it in unfavourable contrast with inferior departments more commonly practised, and in which a relative perfection is more commonly attained. The disadvantages resulting from this contrast are peculiar to modern times: at the revival of art and during its progress to excellence the efforts in the grander style were not in danger of being

\* See Appendix No. 1.



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 General view of the  
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 mission.

undervalued, or stimulated to injudicious rivalry, by such a comparison. No school exclusively devoted to indiscriminate imitation then existed. The present influence of such schools and examples may partly account for and excuse the occasional fastidiousness of modern amateurs with regard to efforts in historical painting, and may render a consistency of style more difficult for the historical artist.

These admissions with regard to the present difficulties of the highest style of art cannot, however, render it necessary to vindicate its abstract claims; the sole question for consideration now is, whether in this country and at this time there exist grounds for hoping that historical painting could be cultivated with success, and whether it would awaken a more general interest, if it were duly encouraged by the State.

That the actual estimation of this department of art has direct reference to the moral wants of our own nation, is further proved by the repeated exertions of individuals in proposing plans for the promotion of the higher style of art, by the generous encouragement occasionally extended to its votaries by others, but above all by the efforts of the artists themselves. For it must always be borne in mind that the aims of the artists are not to be considered as accidental predilections apart from the public feeling, but as representing a portion of that feeling. However variously modified by other influences, the formative arts must always express the manners, the general taste, and, to a certain extent, the intellectual habits of the nation in which they are cultivated; the chief conditions with regard to the last being, that the objects of mental interest should be analogous to the pursuits of taste, and at the same time familiar to that portion of the public to which the arts are addressed.

But to whatever extent the mind or manners of a nation may be communicable to its productions in art, the result is to be looked for rather in general tendencies than in degrees of technical excellence, and is especially to be sought where controlling influences, even of a salutary kind, are least likely to interfere with the free expression of national taste. Thus, the indications in question are not so evident in religious subjects, in which a common education, and long consecrated themes, have tended to elevate to a common standard the taste of the civilized world; nor are they so distinctly manifested even in certain subjects of local interest, such as the acts of illustrious individuals, and the commemoration of national events; themes which patriotism has everywhere supplied, and which presuppose a uniformly ennobling influence. The proper and peculiar tendency, the physiognomy, so to speak, of national taste, is to be detected in more spontaneous aims; in the direction which the arts have taken, when their course has been unrestrained, save by the ordinary influence of the intellectual and moral habits of society.

It might be interesting to trace the connexion between the arts and national culture and character under such conditions; but the general truth of the view above taken has been so often dwelt on by the historians of art, that it must be unnecessary to adduce examples of such a connexion where circumstances must render it more than commonly direct. If it were proposed to compare the English school of painting (as regards its general tendency) with the schools of other countries, it would, however, be just to consider the direction of taste in the latter when art has not been employed in the service of religion and patriotism, for it is under these circumstances that painting has been cultivated in England. The result of such a comparison would tend to vindicate the aim and character of the English school.

But the inference from the above statement, which is more immediately applicable to the present question, is, that the efforts of the English artists in the higher branches of their profession are to be regarded as an evidence of the tendency of taste in a considerable portion of the public, and it remains to observe that both the efforts and the taste may be almost irrespective of the common relation between demand and supply, since the due encouragement of the higher branches of art may be "beyond the means of private patronage." This apparent contradiction of a moral demand, for a particular class of art, existing independently, in a great measure, of its usual consequences—the actual employment of those who, with due encouragement, might respond to it, is explained by the fact that the decoration of public buildings, with a view to moral or religious purposes, has always been necessary for the formation of a school of historical painting. The history of



art shows that whatever may be the extent of general education, the service of religion or the protection of the state is indispensable, at the outset at least, for the full practical development of the highest style of painting. Thus formed and thus exercised historic art lives and is progressive, but with the aid, however liberal, of private patronage alone, either its aim becomes lowered, or its worthier efforts are not sufficiently numerous to re-act on the general taste.

To many it may appear unnecessary to assert the capacity of the painters or of the public for the cultivation or appreciation of elevated art. But it must be remembered that while the great stimulus and support of public employment is wanting, the exertions of the artists are gradually compelled into other directions; and some observers, looking at this result alone, may draw erroneous inferences from it,—may sometimes hastily conclude that pictures of familiar subjects, which have been of late years predominant and deservedly attractive, represent the universal and unalterable taste of the nation.

Such observers might, however, at the same time remark that the productions in question oftener approach the dignity of history than the vulgarity of the lowest order of subjects, and either by the choice of incidents, or by their treatment, still attest the character of the national taste. The evidence of an intellectual aim in familiar subjects, may be therefore considered as an additional proof that the artists of England want only the opportunities which those of other nations have enjoyed, in order to distinguish themselves in the worthiest undertakings. But to place this question in its proper light it will be necessary to take into consideration the peculiar circumstances under which the English school has been formed.

The great impediments to the cultivation of the higher branches of art have been already adverted to. With few exceptions, painting in England has not been admitted into churches, (a subject which it is not intended here to discuss,) nor has it been employed to any extent in the embellishment of public buildings. Other difficulties have existed, owing to various accidental circumstances.

The perfection which the great Italian masters arrived at, was the result, it is true, of slow experience, but happily for them the more ornamental and fascinating qualities of the art were attained last. With the English school it was the reverse. Its rise in the last century was remarkable for sudden excellence in colouring and chiaro-scuro, an excellence so great, as to eclipse contemporary efforts in a severer style, while it gave a bias to the school. The peculiar union of what are called the ornamental parts of the art, with those essential to history, which has prevailed in England, not unattended with some sacrifice of more solid qualities, has been generally attributed to this influence.

This mixed character became more decided in consequence of the circumstances under which the school was developed; namely, the subsequent introduction and prevalence of a style suited to small dimensions. Most of the distinguished English artists in the time of Reynolds, painted the size of life. The experiment, as regards private patronage, seems to have been then fairly made, and the gradual change to reduced dimensions, appears to have been the consequence of the insufficient demand for large works, arising in a great degree from the limited size of English dwelling-houses.

Hence the execution of small historical pictures; a practice recommended by the occasional example of the best masters of every school. But where the subject is dignified, smallness of dimensions cannot consistently be accompanied by smallness of treatment. Minute imitation is not found in Coreggio's Gethsemane, nor in Raphael's Vision of Ezekiel, diminutive as they are. The breadth of manner which is indispensable in such elevated themes is not, however, essential in familiar subjects, and hence, when specimens of both styles, similar in size, but widely different in their technical conditions, are placed together, the impression produced by so marked a contrast is unsatisfactory, without reference to the difference of subject.

Thus, partly through the influence of the "ornamental" character of the school, and partly to prevent this abrupt contrast of treatment in pictures which are to hang together in galleries, (for under such circumstances, the more abstract style appears to disadvantage,) the kind of historic art chiefly followed, is that which admits picturesque materials, thus com-

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## No. 2.

General view of the  
object of the Com-  
mission.



## APPENDIX.

## No. 2.

General view of the  
object of the Com-  
mission.

binning the attractions of familiar subjects, with the dignity of the historic style. Under such influences has been formed an interesting portion of the more modern English school, distinguished, on the one hand from the Dutch, and on the other, from the small works of the Italian masters, embracing a great variety of subjects, sometimes scarcely removed from the familiar, sometimes approaching the grandest aim.

The circumstances that have led to the general adoption of a small size are thus it appears accidental, and the actual practice of our painters cannot be adduced as a proof of their original choice of such conditions. The frequent efforts on their part, amid various difficulties, to recommend larger dimensions, are a sufficient proof of the real inclination of the artists. These efforts have not been confined to the ardour of youthful inexperience; many of our best artists have returned to, or persevered in such undertakings to the last; with some, the ambition to encounter the difficulties of this style was first kindled at an advanced period of their career. In the last century all the principal English artists, notwithstanding Hogarth's success in small pictures, were in the habit, as already observed, of painting the size of life—Reynolds (considered as an historical painter), West, Barry, Fuseli, Copley, Northcote, Opie, and others.

It cannot therefore be admitted that the artists of England are by their own choice confined to small dimensions; but the questions now are—

Whether it is possible to afford more favourable opportunities than those which have hitherto existed for the adequate display of historic art?

Whether such opportunities will be sufficiently numerous? for if not, the school, after attaining the excellence which honourable employment will assuredly call forth, may again languish; and lastly,

Whether such encouragement will be in danger of diverting the taste and practice of some artists from that domestic art which is now so successfully cultivated?

The first of these questions, while it is immediately connected with the special object of the Commission, involves the consideration of the abstract relation of dimensions to styles of art. This subject has been often discussed on grounds independent of technical requisites, and as very different opinions have been the result, it may here be allowable, without undervaluing the conclusions derived from other considerations, to refer to the mere physical or external conditions which must necessarily affect the question.

In comparing the treatment of cabinet pictures with that of works of the largest size—for example, where the figures are colossal—it may be observed that the small picture, besides being executed with delicacy, generally exhibits a certain fulness of detail, while the large work is not only less elaborate, but is composed of fewer parts. Even assuming the same subject, and one requiring a variety of minute accessories, to be represented on a colossal and on a small scale, it may be safely affirmed that the degree of detail which would be admissible in the small picture would be objectionable in the larger. In a grander and more ideal subject, where such detail would be inadmissible under any circumstances, the comparison could be less fairly made, but a similar influence would be more or less apparent. Thus, assuming other conditions to be common, the greater space never allows the introduction of *more* detail than the smaller, but generally, if not always, requires *less*.

Without entering into the examination of this question as connected with the laws of vision, it may be remarked that although the indistinctness arising from distance may be counteracted, as regards the most important qualities in art, by increased dimensions, and by appropriate style and treatment, it must still tend to exclude certain refinements of imitation which are appreciable in pictures requiring to be seen near,—refinements capable of conferring an interest on details that may be unimportant in themselves. The inference is at once applicable to the question proposed. The familiar subject, as fullest of accidental circumstance, must be best displayed in dimensions fitted for near inspection, and, in an advanced state of art as regards imitative excellence, must be a consequence of the habitual adoption of such dimensions. On the other hand, the larger the figures in a picture, the greater the distance at which the work must be seen; and as the omission of detail is a consequence of that reduced scale of gradation which distance supposes,—as the absence of minute particulars is felt to be the attribute of distance without reference to the size of objects, so the accessories in the larger work of art require to be few and



important. Thus, again increased dimensions, by involving the suppression of detail, suggest subjects of corresponding dignity.

Such appears to be the relation of dimensions to style and subject, considered with reference to technical results: as regards the question of taste, it may be observed that the involuntary conclusions derived from the influence of association agree with the practice of art. The analogy between grandeur and the absence of detail, and between minute circumstance and familiar incidents, is sufficiently apparent. With these analogies, the impressions produced by magnitude and its attributes, and by the opposite qualities, respectively correspond.

The general relation thus defined has often been reversed in works of art, but not with equally good results, for it may be remarked that large works, when elaborate in detail, and full of accidental circumstance, have the unpleasant effect of magnified cabinet pictures; on the other hand, diminutive historical works, when treated with that breadth which belongs to the grandest style, must give the impression of large works diminished. The last-mentioned inconsistency can hardly be objected to; grandeur of conception and treatment must unquestionably be acceptable in any form, but nevertheless the abstract breadth of imitation which is indispensable in elevated subjects is, under the circumstances supposed, a kind of contradiction, inasmuch as the vague generalization of a distant or ideal effect is submitted to close inspection, and can only be so viewed. The small pictures by Raphael and Coreggio, before referred to, are of this description; but the instances of such subjects being treated on so minute a scale are not frequent.

It is unnecessary to enumerate other exceptions, or to refer to larger works in which a just adaptation of style may have tended to obviate an incongruity between subject and dimensions. It may be sufficient to have dwelt on those plainer principles which result from the technical and external conditions that have been considered, but which may afford a criterion with regard to some of the more arbitrary conventions of works of art.

It may be added that even the extreme conclusions which might be deduced from the conditions referred to, are strictly conformable to the authority of the grandest examples of art. The loftier aim of imitation thus defined, may seldom be literally compatible with the usual range of subjects; but in this instance again, the criterion, as such, may be admissible. Thus, assuming the representation to be dilated to its full measure, details of costume, illusion, and even the more delicate varieties of colour are no longer fitted for the dimensions. But in proportion as the subordinate excellences of imitation are excluded by the nature of the existing technical conditions, the display of the nobler qualities still attainable becomes more necessary. As the resources of art become circumscribed, the artist's aim becomes elevated. In the highest style of painting, as in sculpture, the representation of inanimate substances ceases to be satisfactory when they no longer directly assist impressions of beauty or grandeur: and the styles of art in which the living form can be least dispensed with, are precisely those which, by the abstract character of their imitation, render it least objectionable.

The foregoing considerations may warrant the conclusion that the grandest style of art is best displayed in large dimensions. It will also follow that the treatment of subjects fitted for such dimensions, must tend to ennoble the style and taste of the artist.

Works of such magnitude, cannot be often in demand for ordinary dwelling-houses; hence, while pictures are excluded from churches, the places in which it is possible and desirable to employ the higher branches of art will be the national and municipal public buildings; all localities, in a word, where painting can be displayed to the public in its highest and most didactic form.

But will such opportunities and means of encouragement be sufficiently numerous and enduring? The answer to this important question can be best anticipated by the exertions of the artists; it may be reasonably expected that the employment of native talent in a great national building, will serve as an example throughout the country, and that the style of art which will be thus recommended and promoted, may be even adopted in fit situations for the decoration of the mansions and villas of affluent individuals.

In answer to the third question proposed, namely, whether the encou-

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agement of historical painting, may tend to alter the direction of the taste and practice of those artists pursuing a hitherto more thriving and popular branch of art? it may be allowable to observe that even such a danger would be no just argument against the employment of deserving candidates for fame in another department. But the long neglected interests of the historical painters, can, it is believed, be promoted without interfering in any degree with the prosperity of the class in question. That school is already formed; and the cause to which it chiefly owed its rise,—the possibility of its productions being placed in apartments of ordinary dimensions, must ensure its duration; added to which, the societies for the encouragement of art by subscription and lottery, have solely in view the acquisition and distribution of comparatively small pictures. The object now is to find opportunities as fit, (they cannot possibly be as numerous,) for the development and display of historical painting on a large scale. Whatever may be the influence of the proposed encouragement on the rising generation of artists, it is at all events desirable that inclination should be free; that the inheritors of that enthusiasm which prompted the best English artists of the last century, to offer to decorate St. Paul's Cathedral and other buildings at their own expense, may no longer ask in vain even for space.

The general tendency of the national talent, has been hitherto considered in a great measure apart from the question of the actual qualification of the artists. It may be sufficient, in reference to this part of the subject, to acknowledge that the difficulties of the style of art which is now proposed, may be peculiarly great in England, owing to the circumstances before adverted to, and that no common energy may be necessary to surmount such difficulties. But while the artists are expected to show themselves worthy of entering on that career which is now opening to them, it is but just to remind the enlightened judges of art who refer to the great works of other countries, that those works were the result of repeated essays, and that considerable time was necessary for the formation of the taste and practice of those who produced them. In justice to the artists, the trial should be as fairly made in England.

On ordinary occasions the imitative arts may be considered as adventitious embellishments, but in proposing to adorn an important national edifice where it is essential that a characteristic unity of design should be maintained throughout, painting should appear as the auxiliary of architecture. It was thus that it was employed in the best ages of Greece and Italy, and it was thus that its highest development was ensured. In the present instance the chief decorations in painting will be required to be on an extensive scale. The difficulty of keeping large masses of canvas well stretched during all changes of weather, has been considered an objection to the employment of that material under such circumstances. The evil here alluded to may be seen in its worst form, in the ceiling of the Chapel at Whitehall, owing to the surface of the paintings being highly varnished. The fittest kinds of painting, for the decoration of architecture, are those which can be applied, when required, to every surface, curved as well as plain, and for such general decoration, fresco—recommended as it is by the example of the great masters—appears to be better adapted than any other method.

The objections to the employment of fresco in London, on account of the smoke, have not been overlooked, and various information respecting the mode of cleaning such paintings has been collected. The opinions of Director Cornelius on the subject will be found in his Statements (Appendix No. 3). Professor Hess, on being consulted on this point,\* remarked that "if frescos were painted in the open air in London, the rain would be the best picture cleaner." The observation is so far important, that it assumes the possibility of washing frescos freely without injury to the colours. Mr. Thomas Barker, of Bath, who painted a fresco of considerable extent in that city some years since, writes:†—"To clean fresco from smoke, I know of no mode so simple and efficacious as washing the surface with pure water, using a soft sponge in the operation." Mr. Barker elsewhere observes:—"it is now seventeen years since the completion of that work;" (the fresco he painted)

\* By Mr. William Thomas.

† February 10, 1842.



—“if any change has taken place, it is in the colouring having become much more effective than when first completed.” Mr. Andrew Wilson writes from Genoa\* that frescos there are cleaned with vinegar, so as to look as fresh as when first painted. Carlo Maratti used wine in washing the Vatican frescos, and succeeded in restoring the principal paintings notwithstanding the injuries and neglect of nearly two centuries.† There seems, therefore, to be no reasonable ground of apprehension on this account. With regard to the effect of the English climate, no very accurate conclusions can be arrived at, as the examples of older frescos in this country are not numerous. About the middle of the last century some frescos were executed at West Wycombe Park, by Guiseppe Borgnis, a Milanese, under the auspices of Francis Lord Le Despenser. The paintings are exposed to the open air, yet those in the east portico and south colonnade and loggia, are in general remarkably well preserved. The paintings in the west portico, from whatever cause, have suffered considerably. The east portico is an agreeable example of the union of fresco-painting with architecture; in the soffit is a copy of Guido's *Aurora*. Some ceilings in the interior appear to be painted in oil.

As long as any doubt is expressed as to the mode in which the antique paintings which have been preserved were executed,‡ it may not be allowable to quote those works as examples of the durability of fresco-painting in particular; but they afford strong evidence of the durability of painting on well prepared walls. Sufficient examples, however, of frescos, properly so called, that have stood for many centuries, exist in Italy. Among them may be mentioned: at Padua the works of Avanzo, though injured in lately removing the whitewash with which they were covered; in Florence those of Benozzo Gozzoli in the Palazzo Ricardi, of Angelico da Fiesole, Masaccio, and others; in Perugia those of Perugino; in Assisi those of Giotto, (the vows of St. Francis);§ these works belong to the 14th and 15th centuries. In S. Giacomo, Spello, Orvieto, Pisa, Siena, and Rome, various examples by the earlier masters are in good preservation, when unhurt by violence. The works of Luini, at Saronno and Lugano, may be mentioned as remarkable instances of frescos in perfect preservation after three centuries.|| It has been supposed that the sea air at Venice may have affected the few frescos painted in that city; but in Genoa, where the influence of the sea air is more immediate and the effect of storms more severely felt, frescos have lasted on the external walls of houses for some centuries.¶

The practice of fresco-painting, as far as description can explain it, is sufficiently detailed in the papers of the Appendix which follow, but it may be desirable briefly to examine its general qualities as a means of representation.

Its difficulties are not to be dissembled; they are, however, not the difficulties of the mere method, but arise from the necessity of an especial attention to those qualities which rank highest in art; qualities which, when not absolutely indispensable, are too often neglected. Defects in composition, form, action, expression, and the treatment of drapery may be redeemed in an oil-painting by various merits; not so in a fresco. A style of art thus circumscribed cannot, therefore, be recommended for exclusive adoption; but if studied together with oil-painting, its influence can hardly fail to be beneficial. The great Italian masters, as is well known, practised both methods; hence their employment, frequent as it was, in fresco, led to no imperfection, but on the contrary, may be considered to have been mainly conducive to the vigorous character of Italian design.

\* February 28, 1842.

† Memoir in the second edition of Bellori's *Life of C. Maratti*.

‡ According to Sir Humphrey Davy's experiments, the antique painting called the *Aldobrandini* Marriage was unquestionably executed in *fresco*; no colours were found in it but such as stand in *fresco*, and the white pigment was lime. (Compare Appendix, No. 5). Other paintings appear, from his description of the materials, to have been executed in *tempera*, though he calls them *fresco*; but no wax (used in the *encaustic* method) was found in any of the specimens examined by this great chemist in Rome. (See *The Philosophical Transactions*, 1815, p. 97). In Pompeii, specimens of *encaustic* are said to be frequent.

§ Letter from Professor Ernst Deger of Düsseldorf, 4th March, 1842.

|| Communication from Mr. Ludwig Gruner.

¶ Letter from Mr. Andrew Wilson, Genoa, 28th February, 1842.

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The immediate and necessary connexion of this mode of painting with the highest aims of art fits it to embody those inventions which belong essentially to the domain of thought. As a mode of decoration for public buildings it has peculiar recommendations: no style of painting is more clear, distinct, and effective at a distance. This is partly to be referred to the thorough execution, founded on the intelligence of form, which it requires, and to the brilliancy of the material employed for the lights. But there are other causes of this distinctness of effect more directly connected with general design. With dimensions and distance, and a treatment that depends rather on power of light than on intensity or quantity of shade for its effect, a style arises which develops the elements of composition in some measure distinct from *chiaro-scuro*. The influence of these conditions is apparent in the best Italian frescos, which, at the same time that they exhibit the happiest adaptation of perspective and foreshortening, and often the most skilful management of gradations of light, are remarkable for impressive clearness of arrangement.

This style of composition is still more apparent in the celebrated cartoons of Raphael, in which it is carried to the most emphatic simplicity, still combining the picturesque principle of depth, as opposed to the flatness of *basso-rilievo*. These works were evidently treated with reference to the material in which they were to be ultimately executed, namely, tapestry; in that material, as wrought in Raphael's time, powerful effects of light and shade were unattainable,—a defect attempted to be remedied by heightening the relief of some of the objects with gold. The figures are, however, colossal in size, as the works were to be seen at a considerable distance, and the great artist attained distinctness by means of composition almost alone. The principal figures are rendered important chiefly by the place they occupy, and the story is comprehended at the first glance; thus a skilful arrangement supplies the absence of those modes of relief which might be resorted to in oil-painting; indeed the effect of light and shade, making every allowance for the injuries of time, is far weaker than that attainable in fresco.

But assuming this general style of composition to be applicable to fresco, it cannot be objected that, owing to its peculiar fitness in the case referred to, it would in any degree disqualify the artist for the practice of composition in oil-painting; for the cartoons of Raphael, have always been considered to be among the most perfect examples of arrangement and of masterly clearness in telling a story, without any reference to the particular conditions which may have influenced the painter.

In like manner as regards colouring, the practice of fresco has never been found to have any unfavourable influence on that of oil-painting, but rather the reverse. Without referring to particular works as instances of the perfection in both methods, which the Italian masters of different schools—*Francia* and *Raphael*, *Andrea del Sarto* and *Guido*, *Guercino* and *Pordenone*\* attained, it may be sufficient to mention the example of *Coreggio*,—in the opinion of *Reynolds*† the most consummate of painters as regards colour and execution. This great artist painted more in fresco than in oil, looking to the quantity of surface covered. In his case it is evident that even the comparative absence of depth and mass of shade in fresco had no unfavourable influence on his practice as an oil-painter; while the clearness of his colouring in his oil-paintings may not unreasonably be attributed in some degree to his experience in the other method.‡ And here it may be allowable to express the opinion that the great skill of the English artists in water colours might be the means of introducing new technical merits and a new perfection in the

\* For a description of *Pordenone's* principal fresco, the cupola of *S. Rocco* at *Venice*, see *Boschini*, *La Carta del Navegar Pittresco*, Ven. 1660, pp. 90—94.

† Notes on *Du Fresnoy*, Note LV.

‡ The works of *Coreggio* in fresco, are here referred to merely to show that the practice of that method has no disadvantageous influence on the practice of oil-painting; but the cupolas of *Coreggio* at *Parma*, are by no means favourable examples of the durability of fresco. Their decay appears, however, to have been owing to the former dilapidated state of the roofs and the penetration of damp, as the lower figures are better preserved. The fresco in the tribune of *S. Giovanni* was destroyed in enlarging that part of the church; part of the principal group, the *Coronation of the Virgin*, was fortunately saved, and was inserted in the wall of the library at *Parma*. It is in perfect preservation, and is one of the noblest works of the master.



practice of colouring in fresco, which might again directly benefit the school of oil-painters.

The foregoing are among the considerations which it is considered might induce Her Majesty's Commissioners to recommend the promotion and encouragement of historical painting in connexion with the rebuilding of the Houses of Parliament, while a hope may be here expressed that the example will be followed on other occasions. The employment of fresco, for a portion at least of the intended works might be proposed conditionally, since it must necessarily depend on the evidence of inclination and qualification on the part of the artists, to work in that method.

C. L. EASTLAKE, *Secretary.*

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## STATEMENTS OF DIRECTOR PETER VON CORNELIUS RELATING TO THE PROPOSED DECORATION OF THE HOUSES OF PARLIAMENT.

THE following statements contain the substance of some opinions expressed by Director Cornelius on the proposed decoration of the Houses of Parliament. The particulars relating to the practice of fresco-painting are extracts only from more copious details freely communicated by him. For some few allusions to facts, in the history of the arts, connected with the subjects discussed, the Secretary of the Commission is responsible. These additions are distinguished by brackets, or are given as notes.

## THE SITUATION.

Cornelius, the distinguished artist who has executed so many works in fresco at Munich and elsewhere, inspected the plans for the new Houses of Parliament, as well as the site of the buildings, during his short stay in London in November, 1841. His attention was first directed to the general situation, with reference to works in fresco. He thinks the situation unobjectionable. He has no idea that the damp of the river can have any effect on fresco paintings in rooms elevated as those in question will be, above the actual level of the water. The effects of damp in the atmosphere are not apprehended by the German painters. Many failures that might have been hastily attributed to damp, were really owing, Cornelius observes, to the use of lime in too fresh a state. Of the experimental works painted at Munich in the open air those only have faded which are known to have been done without due attention to the materials. Thus, a figure of Bavaria painted by Kaulbach, which has faded considerably, is known to have been executed with lime that was too fresh. Similar failures in less exposed situations have been traced to the same cause. The cupola of Val de Grace at Paris, painted in the 17th Century by Mignard, faded soon after it was done, though sufficiently elevated above damp exhalations, because the lime used was too new.

The damp which, in the opinion of Cornelius, is really prejudicial to fresco, is that which is occasioned by the use of unseasoned materials—new timber, imperfectly burnt bricks, &c. The nitre which is so destructive to fresco he supposes to originate from the stones of the wall rather than from the mortar. Such causes of decay might exist in high and dry situations from want of care. But Cornelius lays the greatest stress on the necessity of using lime that has been long kept, since this comes in immediate contact with the colours, and is a colour itself.\* When this eminent artist, in conjunction with others, painted the house of the Chevalier Bartholdy, in Rome, an old mason who had been employed under Mengs (a not unskilful fresco painter,) directed their attention to this point, and it so happened that they were then supplied with lime which had been preserved twelve years. The works alluded to, though the first executed by the modern German fresco-painters, have stood perfectly well.

Among other precautions it is desirable to let the building itself dry well before painting the walls: yet Cornelius painted in the Glyptothek at

\* As the opinion respecting the necessity of using lime that has been long kept is frequently repeated in this paper, it may be necessary to state that other German and Italian fresco-painters do not consider it essential to keep the lime longer than ten or twelve months.—See the remaining papers in the Appendix.



Munich, not long after it was finished, from a confidence in the soundness and dryness of the materials. He however took the precaution to use water that had been boiled in moistening the surface and in thinning the lime.

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## THE STYLE OF THE ARCHITECTURE.

With respect to the question whether it is possible to preserve a due congruity between the modern taste in painting and Gothic architecture, the opinion of Cornelius is unhesitating; but this opinion, it will appear, is the result of particular views respecting the standard of pictorial excellence. He thinks the Italian works which the Germans most approve, and modern German art itself perfectly fit for such a purpose. The works of Heinrich Hess in the Allerheiligen Kapelle at Munich are, he observes, in one sense, a case in point, since that chapel is in the Byzantine style of architecture, the date of which is still earlier than the so-called Gothic. In these frescos the space round the figures is often gilt, and thus the rude splendour of a remote period is united with a grandeur of design derived from the purest examples of Italian art.

It is well known that in the middle ages the cathedrals and churches throughout Europe, however varying in their style of architecture, were more or less decorated with painted and gilded ornaments and scriptural or legendary subjects. [Vestiges of paintings, even in churches where stained glass had been used, are often found concealed under whitewash, and every year brings some to light in our own country.]\* Similar works in a ruined state have lately been discovered in the choir of the cathedral at Cologne. These are now to be replaced, Cornelius states, by Professor Steinle, and the general style to be adopted will correspond with the architecture, although the forms and draperies will be treated with a due regard to the best examples of art.

Cornelius thinks that Westminster Hall might be decorated on the same principles, with a like attention to the character of the architecture. He considers that as the walls of such buildings were sometimes hung with tapestries, they could be quite as consistently adorned with paintings. It is to be observed that in the Hall of Constantine in the Vatican, painted by Giulio Romano and others from Raphael's designs, the edges of the frescos are made to imitate the appearance of tapestry: this treatment is also observable in some of the ceiling paintings of the Vatican, though differently contrived according to their situation. But Cornelius thinks no such approximation to the effect of hangings necessary, since paintings were quite as common as tapestry in ancient Gothic edifices. He considers the questions as to the appropriate style of sculpture and painting for Gothic buildings to rest precisely on the same grounds, and assumes that the artists of the thirteenth century would have added better ornaments to the architecture of the period if they had possessed the skill. He considers it nevertheless essential that a certain congruity and harmony should be preserved, less dependent on association than on general principles. He thinks that the style of some Florentine masters of the fifteenth century would harmonize well with Gothic structures of an earlier date or character.

It is here to be observed that the question of the adaptation of the style of art to the architecture is connected in the mind of Cornelius with that of the general expediency of returning to those severer principles of design which, it is acknowledged, first led to excellence in Italian art. With these views he connects the consideration of the nature and capabilities of fresco, as a means of ensuring attention to the elements of form and composition. The founders of the present German school, as is well known, at first proposed these principles and methods not as an end, but as a means which it was hoped would again lead to important results. But the attempt, according to the eminent artist so often quoted, was at the outset universally condemned. When a few individuals (with that artist himself, Overbeck and Veit at their head) began the revolution which they have now rendered comparatively popular, they had to encounter the most violent opposition and the keenest ridicule from their own countrymen; and even when, after years of perseverance, they had suc-

\* Preston, Dartford, Rochester, the Chapter-house Westminster, &amp;c.



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ceeded in gaining some favour at home, it was long before foreigners acknowledged their merit. Cornelius dwells on these circumstances in recommending the style above alluded to.

There are other considerations connected with the application of painting to Gothic architecture particularly, on which Cornelius was consulted, and which may not be undeserving of attention. The available spaces for painting in Gothic buildings are supposed to be unfavourable; the pointed arch, sometimes introduced superficially on walls, and the acute forms produced by the simplest groinings in ceilings are, it is remarked, difficult to fill satisfactorily. It is here necessary to bear in mind that the taste for this style of architecture declined in Italy much earlier than in the rest of Europe, and hence the examples of celebrated paintings in Gothic churches are rare; the works of Cimabue and other early Italian masters at Assisi, and those ascribed to Giotto in the church of the Incoronata at Naples are, however, cases in point, and had Gothic architecture continued to prevail in Italy, higher examples, it may be assumed, would not have been wanting. Cornelius does not admit that there is any unusual difficulty in adapting painting to the compartments of Gothic architecture. [It may be readily granted that all ceiling-painting is difficult to contrive and execute, but no Gothic roof, assuming the groining to be simple, could present such difficulties as Michael Angelo had to contend with, in the angles of the Sistine chapel (the architecture of which is not Gothic), where the figures are painted on a projecting ridge formed by the meeting of two curves. The celebrated foreshortened figure of Haman is painted on such a surface. A portion of the ceiling in one of the Stanze of the Vatican, presents similar difficulties.] The more florid style of Gothic may be acknowledged to be unfit for pictorial decoration on a large scale; its surfaces being so crowded with ornamental panelling that little space remains for pictures.

Another objection to the application of painting to Gothic architecture, is the use of stained glass. A decoration so suitable in many instances to Gothic windows, is incompatible with the due effect of paintings on the walls, the colours of which require to be displayed by a colourless, and at the same time a sufficient light. This objection is met by the consideration that stained glass is not desirable nor usual in all Gothic buildings, to the extent to which it was employed in those of a sacred character. Its application elsewhere was generally less profuse, and might be so contrived as not materially to interfere with the quantity or quality of the light. In answer to a question on this subject addressed to Cornelius by letter, he replies: "The church 'in der Aue,' at Munich, which has painted windows, is not adorned with frescos, but the church of St. Francis, at Assisi, shows how painted windows and frescos may be combined. The paintings discovered in the cathedral at Cologne were without doubt executed immediately after the completion of the choir.\*"

#### FRESCO AS COMPARED WITH OIL-PAINTING.

Cornelius is decidedly of opinion that fresco should be preferred to oil-painting for the decoration of the New Houses of Parliament. In pronouncing this opinion he is of course not alive to any of the considerations which would weigh with English judges respecting the present ignorance of the process of fresco in this country, and the comparative mastery of our oil-painters. In no circumstances probably would he prefer oil-pictures to fresco, in which he has for many years been constantly engaged, and in which his taste has been formed. He, however, supports his preference (at least with regard to certain applications of painting) by argument and example. He maintains that fresco is on every account fittest for monumental, permanent works in public buildings in which painting is to be considered as the handmaid of architecture.

\* Without reference to the style of the architecture, the highest authority for the union of stained glass, to a certain extent, with paintings on the walls, is that of the Stanze of the Vatican, the windows of which were enriched with figures of angels supporting the papal arms (those of Julius II., and Leo X.), by the glass painter, William of Marseilles, at the very time when Raphael was painting the frescos of the same rooms. See Vasari, Vita di Guglielmo da Marcilla.



The Italian masters, he observes, were always fully impressed with the necessity of adapting their works to the effect of the architecture, so as to make one harmonious whole. The nature of fresco fits it for such a purpose. It is indeed impossible to produce that illusion which is considered so desirable in oil-pictures—the same depth of shade is not in the artist's power; but this very circumstance, while it compels attention to composition, colour, and form, renders fresco more directly appropriate for strictly decorative purposes.

On no point is Cornelius more decided, than on the necessity of placing a given series of frescos under the control of one directing artist. This appears to be quite compatible with the employment of many such directors, by subdividing the works; but he thinks it most desirable that in one complete series there should be a congruity of style and general execution. In Munich, where great experience has now been gained in these undertakings, several independent masters have formed scholars to work in their style, and these have been ultimately employed on original works. This gradual education of scholars is observable, if we follow the career of Cornelius himself. For example, when employed in his first work in Munich (the frescos of the Glyptothek) the cartoons were all the work of his own hand; the assistance he received was only in the execution of the paintings. In the Pinakothek his sketches and small drawings sufficed for his pupils to prepare some of the cartoons, and lastly in the Ludwig-Kirche the invention even of some subjects was entrusted to a scholar, namely Hermann.\*

No new modes of cleaning fresco have been devised in Germany. To a question on this point addressed to Cornelius by letter, he replies:—"The London smoke may, undoubtedly, have a disadvantageous effect on frescos; but with a due warmth,—for example, by the introduction of warm air or warm water in tubes,—I am of opinion that, in the situation where the new buildings are, no particular evil effects are to be apprehended. If, however, after fifty or a hundred years it should be found that the dirt had accumulated to a great extent, the surface could be cleaned with bread. The mouldy appearance which sometimes shows itself is to be removed with a wet sponge. The mouldy efflorescence which appears in some cases may be owing to saltpetre in the walls: for this there is no remedy; but, on the other hand, it never appears when the walls are built with well-seasoned and dry materials. In the Munich frescos no saltpetre has shown itself." [An artist of Rome, Cavaliere Agricola, has been lately employed to clean the old frescos in that city; he has published the result of his experience, and his report, which has been procured, would be among the documents to be referred to in any future inquiry relating to the modes of cleaning fresco. The method adopted by Carlo Maratti, in 1702, as I have elsewhere remarked, is also preserved.]

#### TIME NECESSARY FOR THE EXECUTION OF WORKS IN FRESCO.

The whole scheme and invention of a series of frescos should not only be settled, but all the large drawings made by the time the building is ready; for the work can then advance rapidly. Supposing the present buildings to be ready in seven years from this time, Cornelius says it is time to begin the designs. The German artists, expert as they are in drawing, always take some years to prepare their cartoons. Cornelius's cartoon for the altar-wall of the Ludwig-Kirche at Munich was executed in Rome: he went there for the purpose. If Westminster Hall, or any other building already in existence, is to be adorned with frescos, the wall should be prepared with the first rough coat of mortar at once; for this ought to be on the wall, if possible, for some years before it receives the final preparation immediately before painting, unless very old lime be used in the first instance: but even in that case, six or twelve months should elapse before painting on it, to give it ample time to harden.

\* The public spirit of the German artists is apparent in the circumstance of Cornelius himself now undertaking to superintend the execution of Schinkel's designs in Berlin, with scarcely any addition of his own. His own first original work in that city is to be the decoration of a Campo Santo.



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## THE PRACTICE OF FRESCO-PAINTING:

## THE CARTOON.

It may be assumed that it is impossible to retouch a fresco painting to any extent. The portion of the work undertaken in the morning must be completed during the day. The partial remedies and contrivances in case of unavoidable delay or accidental defects will be hereafter considered.

Hence every part of the design must be defined in preparatory studies: the fresco is, in fact, a copy from these, the forms being *traced* on the wall from drawings the full size. [Cartoons of the kind prepared for fresco (that is, without colours) may be seen in the National Gallery; namely, those at the head of the staircase, by Agostino Caracci.\*] When the painting is to be very large and it is found inconvenient to prepare a cartoon of the same size, the drawing may be made half the size: or, the whole composition of the full size may be divided into two or more cartoons; [thus Raphael's cartoon for the school of Athens, preserved in the Ambrosian Library at Milan, contains the figures only, without the architecture.] It is scarcely necessary to observe that the cartoon itself is, in the first instance, generally enlarged from small drawings of the whole composition, with the aid of careful studies for the separate parts. The following is the mode in which Cornelius prepares and fixes his cartoons. A strong cloth is stretched on a frame as if to be prepared for painting; paper is then firmly glued on the cloth. When this first layer of paper is quite dry, a second layer is carefully glued over it in the same manner. The edges of the separate sheets are a little scraped, where they overlap, in order to preserve an even surface. The surface is then prepared for drawing with size and alum. The drawing is made with charcoal, and, when finished, is *fixed* by wetting the back (the cloth) with cold water and then *steaming* the drawing in front. The effect of this last operation is to melt the size a little, thus fixing the charcoal.

A finished drawing of the full size being thus ready, the outline is *traced* from it on oiled (transparent) paper: if the finished drawing is half the size it is enlarged by squares to the full dimensions, portion by portion: in this case the paper on which it is copied should be moderately thin, for the convenience of tracing on the wall. A part of this "working" outline (as much as can be finished in one painting) is now nailed to the wet wall, and the forms are again traced with a sharp point, which makes an indented outline through the paper on the soft plaster. The "working" drawing is generally destroyed in this operation. [The following is another mode: the paper to be applied to the wall is placed behind, and in close contact with, the finished cartoon; the outlines of the latter are then pricked, and the operation necessarily leaves a similarly pricked outline on the paper behind. The next process is to pounce the pricked outline of the latter, when fastened to the wall, with a little bag of black or red dust: this leaves a dotted outline on the wall. This method is sometimes adopted for small works, as the surface of the plaster thus remains undisturbed.] The first mode—tracing on oiled paper and then again from it to the wall—is, however, generally preferred, since it ensures the best and most decided outline, while the finished cartoon may be preserved uninjured. In many celebrated Italian frescos the indented outline, produced by tracing, is apparent.†

It has been already observed that the fresco is a final operation; any considerable alterations that may suggest themselves when the cartoon is completed must be made on the cartoon, or rather on additional pieces of paper fitted upon it.

[One of the most interesting examples of the nature and extent of the alterations that may be introduced in a composition prepared for fresco, is the

\* Presented by Lord Francis Egerton. Agostino Caracci assisted in the frescos of the Farnese Palace, and the two subjects in question were, it appears, designed and executed entirely by him. See Lanzi, v. 5, p. 74, and Malvasia, v. 1, p. 439.

† Compare Appendix, No. 5. The outlines of Raphael's cartoons are covered with pin-holes. This is very apparent also in the fragment of the cartoon for the Murder of the Innocents now in the National Gallery. Of the cartoons above mentioned, by Agostino Caracci, one (the Triumph of Galatea) has the pricked outline; the other (the Cephalus and Aurora) not.



cartoon, already referred to, of Raphael's School of Athens. The changes are mostly additions. The figure of Epictetus, represented in the fresco sitting in the foreground on the left, leaning his head on his hand, is wanting in the cartoon. This figure was added to fill up a vacant space, and thus the change, though a considerable improvement, involved no inconvenience. Some less important alterations in the same fresco, such as covering the head of Aspasia with drapery instead of showing her flowing tresses (for thus she appears in the cartoon), might have been made on the wall without any change in the drawing. That this cartoon was the identical one which served for the execution of the fresco is proved by the exact conformity of every part, except the additions above mentioned, with the painting.]

Beside the cartoon, in which the forms and general light and shade are determined, it is desirable to have a coloured sketch of the whole composition, for it is almost as impossible to change colours as forms after the fresco is done. In general, the German painters are not in the habit of making complete coloured sketches for this purpose.

## APPENDIX.

No. 3.

Statements of  
Director Cornelius

## THE PREPARATION OF THE WALL.

If the wall to be painted is covered with old mortar, the ingredients of which are unknown, this coat should be entirely removed till the solid materials are laid bare. The rough coat then applied is composed of river sand and lime. The proportions of the sand to the lime may vary in different climates, and the working builder and mason are sufficiently experienced on this point. In Italy, it appears that two parts of sand were added to one of lime; the Germans generally use more sand, viz., three parts to one of lime. The thickness of the coat is such as is generally used in preparing the walls of dwelling-houses. The surface of this first application should be rough, but not unequally so; and the mason should avoid leaving cavities in it.

The wall thus prepared should be suffered to harden perfectly; the longer it remains in this state the safer it will be, especially if the lime used was in the first instance fresh. In that case, two or three years even should elapse before any subsequent operations are undertaken. Among the essential conditions of fresco painting must be mentioned the preparation and seasoning of the lime. At Munich it is made and kept as follows: A pit is filled with clean, burnt limestones, which, on being slaked, are stirred continually till the substance is reduced to an impalpable consistence.\* The surface having settled to a level, clean river sand is spread over it to the depth of a foot or more, so as to exclude the air, and lastly the whole is covered with earth. The German painters suffer the lime to remain thus for at least three years before it is used either for the purposes of painting (for lime is the white pigment) or for coating the walls. Cornelius prepared the lime for the Ludwig-Kirche eight years before he painted there. A great quantity is generally kept in Munich, and might, perhaps, be had from thence for works in this country. The late Lord Monson intended to have had lime from Munich for the works which Cornelius was to have done for him at Gatton. The pits or vats in which the lime is preserved are not lined with brick nor protected in any way; they are dug in the mere earth. The lime thus kept is found moist, as at first, after many years. Cornelius said that there might perhaps be no objection to lining the pits, so as to keep the lime clean, but that the usual mode was to slake it and keep it in the mode described.†

The ultimate preparation for painting on the dry, hard, well-seasoned mortar is as follows:—The surface is wetted again and again, with water that has been boiled, or with rain water, till it ceases to absorb. Then a thin coat of plaster is spread over that portion only which is to be painted; the surface of this coat should be but very moderately rough. As soon as it begins to *set* (in ten minutes or so according to the season), a second thin

\* The Italian mode, described in another paper of the Appendix, is somewhat different.

† Professor Hess directs the lime to be kept in pits lined with brick.



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coat is laid on somewhat fatter, that is, with more lime and less sand,—about equal proportions. Both these layers together are scarcely a quarter of an inch thick. The plaster is laid on and the surfaces are smoothed with a wooden trowel—this at least is Cornelius's practice. Some painters like the last surface (which is to receive the fresco) to be perfectly smooth; one of the modes of rendering it slightly rough is to fasten some beaver nap to the trowel: another is to pass over the plaster in all directions lightly with a dry brush.

#### THE PROCESS OF PAINTING.

A portion of the outline is now traced with a sharp point on the plaster as before described, and the painter begins to work when the surface is in such a state that it will barely receive the impression of the finger, and not so wet as to be in danger of being stirred up by the brush: besides other inconveniences this would fill the brush with sand. If the wall has been previously well wetted, the plaster will not dry too rapidly; but if, during the course of a dry summer's day the surface begins to harden too much and no longer takes the colour well, the painter takes a mouthful of water from time to time and sprinkles it over the surface, in the same manner as sculptors sometimes wet their clay models. Much evidently depends on the thorough wetting of the dry mortar, before the last preparatory coats are applied.

In painting, it will be found that the tints first applied sink in and look faint, and it is necessary to go over the surface repeatedly before the full effect appears. But after some time, especially if the surface be not occasionally moistened, the superadded colour will not unite with what is underneath. The change in some of the colours from the wet to the dry state can be best learned by experience, but it is usual to try the tints at first on a brick or tile that absorbs moisture.

After having completed the portion allotted to the day, any plaster which extends beyond the finished part is to be removed, and in cutting it away care must be taken never to make a division in the middle of a mass of flesh, or of an unbroken light, but always where drapery, or some object, or its own outline forms a boundary; for, if this be not attended to, it is almost impossible, in continuing the work the next day, to match the tints so that the junction shall be imperceptible; but by making these junctions correspond with the outlines of the composition, the patchwork which is unavoidable is successfully concealed.

In the next day's operation the surface of the old mortar is to be wetted as before, and care must be taken to wet the angles round the edge of the portion previously painted. This requires to be done delicately with a brush, in order to secure the sufficient moistening of every minutest corner, and also to avoid wetting or soiling the surface of the finished portion. On this last account it is better to begin from the upper part of the wall; for, if the lower part is first finished, the water constantly runs over the fresh painting.

When the painter is unable to finish a portion at once, or is compelled to leave it during the day for a considerable time, the Munich artists have a contrivance which arrests the drying of the work. A board is padded on one side, the cushion being covered with waxed cloth; a wet piece of fine linen is then spread over the fresh plaster and painting, and pressed to the surface of the wall by the cushioned side of the board, while the other side is buttressed firmly by a pole from the ground.

When any defect in the first operation is irretrievable, the spoiled portion is carefully cut out and the process above described is renewed for that particular part. The same remedy is possible in reviewing the finished work, but here again care should be taken that the portion cut out should be bounded by definite lines, for the reason before given. This attention to the nice adjustment of the successive portions of the work, so as to make one whole in the mere execution, is of great importance in fresco-painting.

In the finished fresco the depth of shadows is often increased, parts are rounded, subdued and softened, by hatching, in lines of the colour required, with a brush not too wet; the medium then used being vinegar and white of egg. Shade is more easily added in this way than light, but some use



crayons made of pounded egg-shells to heighten the lights. It is to be observed, that such retouchings are useless in frescos painted in the open air, because the rain washes them away, whilst the rain does not affect frescos painted without retouchings; of this the paintings on the Isar-Thor at Munich are a sufficient proof. [Cavaliere Agricola who, as before observed, has lately published a report on the Roman frescos, is of opinion that they were retouched with coloured crayons.\* Vasari,† however, distinctly says that frescos which were not retouched were least subject to alteration and decay.] Various methods of this kind have, nevertheless, been resorted to by the Munich painters, and Cornelius has mentioned some.

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THE COLOURS AND IMPLEMENTS.

These details, communicated with all sufficient precision by Cornelius, need not be inserted here, as they are given in other papers that follow. The colours are chiefly simple earths; no vegetable, and few mineral, preparations can be used with safety, but there is a mode of rendering vermilion durable. The palette is of tin, with a rim round it to prevent the colours, which are thinned with water, from running off. The colours, mixed or ground in water, are kept at hand in small pots. The brushes are of the usual materials, but they should all be somewhat longer in the hair than those used for oil-painting.

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\* See Appendix, No. 5.

† Introduzione, c. 19, and Vita di Antonio Veneziano.



## VARIOUS COMMUNICATIONS ON FRESCO-PAINTING.

## APPENDIX.

No. 4.  
Various Communi-  
cations on Fresco-  
Painting.

THE following papers contain further information respecting the practice of fresco-painting, or point out the sources where the subject is more fully treated. In inserting these communications and extracts, it has not been possible to avoid occasional repetition, but in some cases coincident testimony may be necessary to establish or recommend particular methods. While the question respecting the adoption of fresco remains, for the reasons before stated, undecided, it may appear premature to describe its methods so fully, but it is precisely because so little is generally known of the process, in this country, that it has been thought desirable to take this means of putting the artists and the public in possession of the information that has been collected.

A communication on fresco by Professor Hess, of Munich, (to Mr. William Thomas) need not be given at length, as it agrees generally with the foregoing statements by Director Cornelius. In speaking of the preparation of the wall Professor Hess recommends "bricks well dried, and of equal hardness" as the groundwork of the mortar and plaster. Mr. Thomas observes, "all the frescos in Munich are painted on the (plastered) brick wall: laths with wattling and copper nails are not approved of, as the risk of bulging is thus increased. The use of laths is sometimes necessary for certain surfaces, but the professors in Munich are decided that a brick ground is to be preferred wherever it is practicable, not only on account of its solidity, but also because it is better adapted for the execution of the painting. The brick ground absorbs superfluous water and keeps the plaster longer in a fit state for painting upon. The painting ground dries much quicker on laths as two surfaces are presented for evaporation. The walls ought to be thoroughly dry. A wall of a brick, or a brick and half, in thickness, is preferable to paint upon. Professor Hess once observed to me that where the walls in the lower portions of buildings were five or six feet thick, the liability of saline matter making its appearance was much increased, as the mass of wall remains longer in a humid state."

Mr. C. H. Wilson, professor of ornamental design in the Royal Edinburgh Institution, has contributed much useful information on the subject of fresco, derived from his own observation in Italy, and from recent communications from his father, Mr. Andrew Wilson, now at Genoa. He observes: "In Italy the practice of lathing walls is unknown, but many of the finest Italian ceiling frescos are on lath, and are in perfect condition. Most vaulted ceilings in what is termed the *piano nobile*, or principal floor of every palace, are constructed of wood. The lathing in this case is not attached to single thin pieces of timber, cut to the shape of the ceiling, but to a strong grating; in some cases the ribs and transverse pieces of this grating are four inches thick each way. The lathing in Italy is a very peculiar process. The material is the reed, which is cultivated so extensively in that country, and used in so many ways. It grows to the length of about 18 feet, and is rather more than one inch and a quarter diameter at the base. When these reeds are used for lathing they are split, and not being strong enough for the purpose in this state, they are wattled upon the grating.\* The result of this somewhat complicated contrivance is a framework of great strength."

Mr. Hamilton, a distinguished architect of Edinburgh, observes: "In the preparation of walls and ceilings for fresco-painting, no expense should be spared; battens and lath are obviously perishable materials, and therefore ought to be avoided. The damp from exterior stone walls may be guarded against by lining them with brick, and now that the use of cast-iron is so well understood, the girders or joisting of houses where fresco-painting is contemplated should be of iron arched with brick between, and thus a perfectly level ceiling may be formed of the most durable kind." For the more effectual prevention of damp, Mr. Hamilton recommends that the lining of

\* Compare with the directions of Vitruvius, Appendix No. 5.



brick should be somewhat detached, leaving a small space between it, and the stone wall, to which it could be bound at intervals. Mr. C. Wilson in communicating this opinion, remarks, that as the brick lining, added to walls of sufficient solidity for the support of the ceiling here described, would diminish the size of the rooms, tiles placed edgewise might be used instead of bricks. These should, however, be of sufficient strength to be in no danger of fracture from any ordinary accident. To guard against damp from roofs or even occasional washing of upper floors, it is also suggested that a coating of asphalte might be applied on the upper sides of the arches of the ceiling. In some cases asphalte might be necessary in walls: Mr. C. Wilson observes, that a French architect, M. Polonceau, effectually checked the progress of damp from a humid soil in several instances, by covering the horizontal surface of the masonry a few inches above the level of the soil with a coating of liquid asphalte, applied with a brush; when this was dry it was covered with a layer of coarse dry sand, and the building then proceeded. An external joint of hard asphalte at the same level is necessary effectually to cut off all communication of damp. (See the "Revue Générale de l'Architecture, September, 1841). These and other remarks on the construction of walls and ceilings have been communicated with all deference to the judgment and experience of the architect of the new buildings at Westminster.

In considering the question respecting the comparative fitness of laths and bricks, as a groundwork for fresco, it is not to be forgotten that the battened wall sooner adapts itself to the temperature of the atmosphere, and is therefore less likely to be affected by external damp; while the coldness of the more solid wall causes the rapid condensation of moisture in humid weather. This evil might perhaps be guarded against by due precautions with regard to temperature and ventilation.

Mr. C. Wilson next describes the mode of preparing the lime at Genoa:—"The lime having been slaked is mixed in a trough about six feet in length, and 20 inches in width; at the bottom it is somewhat narrower. The instrument used in mixing it is similar to that used by our masons. The lime is worked with this, and water is thrown in till the substance is of the consistence of cream. At the end of the trough there is a little sluice, the opening of which however comes only to within an inch and half of the bottom of the trough. On being drawn up, the sluice allows the lime to escape, but small stones or impurities which may have sunk to the bottom are prevented from passing by the ledge under the opening. The lime is received in a pit dug in the mere earth (not lined) to the depth of several feet, and of any convenient size. The process of mixing in the trough is repeated till the pit is well filled, the trough being washed out with clean water every third or fourth mixing."

"The lime being thus prepared is left in the pit from *eight to twelve months*\* according to its ascertained strength. The lime for the first rough coat need not be kept more than two months: this is allowed to dry perfectly, before the next coats are put on. The proportion of sand to lime is the same as with us, viz. two of sand and one of lime. No hair is used by the Italian plasterers. The lime of which the *intonaco* or coat of fine plaster is composed, is however to be subjected to a much more careful preparation than that used for the first coat. After it has been kept the requisite time, it is taken out with a spade, the greatest care being necessary not to come too near the edges, sides, or bottom of the pit, lest any clay or earth should be taken up with the lime. It is now thrown again into the troughs, and is again thoroughly mixed with water, till it is not thicker than milk; it is then allowed to escape as before through the opened sluice, but this time it passes through a fine hair sieve into an earthenware jar; a number of these jars are required, and each is filled to within a third of the top. The lime is allowed to settle, and when the water which rises over its surface is clear, it is poured off. This is repeated till there is no more water to pour off, and the lime remains in the jar of the consistence of the white paint commonly used, and is quite as smooth. It is now ready to be mixed for the *intonaco*, which consists as usual of two parts sand and one of lime. Great pains are taken in Italy to find a suitable sand:

\* In Florence, where fresco-painting is now occasionally practised, artists are of opinion that, "the lime should be kept in the moist state from *eight to twelve months*, otherwise it will burn both colours and brushes." (Letter from Mr. Seymour Kirkup, Florence, 1842.)

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## No. 4.

Various Communications on Fresco-Painting.



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it must be perfectly clean, sharp sand, the grains of equal size, and its colour favourable, as the *intonaco* should not be too dark. The presence of any earthy particles in the plaster would inevitably ruin the fresco: this accounts for the very careful preparation which all the materials used undergo."

Professor Hess recommends avoiding the intermixture of plaster of Paris in the mortar for the first rough coat (in the finer coats it is never employed as a preparation for fresco) and advises a moderate use of small flint pebbles. The rough coat should not be too compactly laid on, as its porousness is essential to the convenience of fresco painting. In like manner the last finer coats should be lightly floated on to ensure their power of absorption. He proceeds: "The plaster for painting on is composed of lime not in too caustic a state and pure quartz sand. With regard to the lime it should be well and uniformly manipulated, and should be entirely free from any small hard lumps. The sand should be very carefully washed to cleanse it from clayey or saline particles, and should be afterwards dried in the open air. Sand that is coarse or unequal in grain should be sifted; thus the plaster will be uniform in its texture. The proportion of sand to the lime is best learned from experience and must depend on the nature of the lime. If the plaster contains too much lime it becomes incrustated too soon, is too smooth in surface and easily cracks; if it contains too little it is not easily floated, the successive patches (as the fresco proceeds) are not to be spread conveniently in difficult situations, and the plaster is not so lasting."

"Before laying on the plaster, the dry rough coat is wetted with a large brush again and again, till it will absorb no more. Particular circumstances, such as spongy bricks in the wall, humid or very dry weather, &c. dictate the modes in which this operation is to be regulated. The plaster should be laid on lightly and freely with a wooden hand-float; in connecting the successive patches some portions require however to be finished with an iron trowel; in this case care must be taken not to press too strongly, otherwise rust spots might appear in the lime, and even cause portions of the superadded painting to become detached. [A glass float seems to be preferable where a wooden instrument is unfit.] The plaster should be about a quarter of an inch in thickness. The surface of the last coat is then slightly roughened to render it fitter for painting on. The wall thus prepared is to be left a quarter or half an hour before beginning to paint."

The colours enumerated by Professor Hess are the following. "White: lime which has either been long kept, or by repeated manipulations and drying is rendered less caustic. Yellow: all kinds of ochres, terra di Siena. Red: all kinds of burnt ochres, burnt terra di Siena, [the brightest particles selected at different stages of the process of burning, furnish, according to Director Cornelius, very brilliant reds,] oxides of iron, and lake-coloured burnt vitriol. Brown: umber, raw and burnt, and burnt terra vert. Black: burnt Cologne earth, which when thus freed from its vegetable ingredients, affords a pure black. Purple: burnt vitriol, cobalt blue, and lake-coloured burnt vitriol. Green: Verona green (terra vert), cobalt green, and chrome green. Blue: ultramarine, cobalt, and the imitation of ultra-marine; the last is most safely used for flat tints, but does not always mix well with other colours. These colours have been well tested, and for the most part admit of being mixed in any way. Other more brilliant colours, such as chrome yellow, vermilion, &c. have been tried in various ways, but have not yet in every case, been found to stand. Colours prepared from animal and vegetable substances cannot be used at all as the lime destroys them." Fresco-painters observe that "great attention is necessary in the due preparation of tints on the palette, for if tints are mixed as the work proceeds, the painting when dry will appear streaky: when the colours are wet the differences are not so perceptible."

In addition to hog's hair tools, which, as before observed, are longer than those used in oil painting, "small pencils of otter hair in quills are used. No other hair resists the lime, but becomes either burnt or curled. The palette, of the material and form before described, is covered with a light coloured varnish to protect the tin from rust. Rain water (that has not passed through an iron tube,) boiled or distilled water should be used from first to last in all the operations of fresco-painting."

Professor Hess continues:—"After the painter has laid in his general colour, he should wait half an hour or an hour, accordingly as the colour



sets, before he proceeds to more delicate modelling. In these first operations he should avoid warm or powerful tints, as these can be added with better effect as the work advances. After the second painting and another shorter pause, the work is finished with thin glazings and washings. In this mode the requisite degree of completion can be attained, provided the daylight and the absorbing power of the plaster last. But if the touches of the pencil remain wet on the surface, and are no longer sucked in instantaneously, the painter must cease to work, for henceforth the colour no longer unites with the plaster, but when dry will exhibit chalky spots. As this moment of time approaches, the absorbing power increases, the wet brush is sucked dry by mere contact with the wall, and the operation of painting becomes more difficult. It is therefore advisable to cease as soon as these indications appear."

"If the wall begins to show these symptoms too soon, for example in the second painting, some time may be gained by moistening the surface with a large brush, and trying to remove the crust or setting that has already begun to take place: but this remedy affords but a short respite. In the additions to the painting on successive days, it is desirable to add the new plaster to that part of the work which is not quite dry, for if added to dry portions the edges sometimes exhibit spots. Various other effects sometimes take place from causes that cannot be foreseen, and the remedies must be provided by the ingenuity of the artist, as the case may require."

The following extract from a letter addressed by Mr. Andrew Wilson to his son (in March last) will render the process of painting in fresco more intelligible; but it is almost needless to observe, that in such details, the practice of painters may vary considerably.

"I lately went to the royal palace (Genoa) to see the Signor Pasciano paint a ceiling in fresco. His tints had all been prepared before my arrival; he had only two in pots, viz. pure lime and a very pale flesh tint. He had no palette, but a table with a large slate for the top: on it he set round, 1. Terra vert. 2. Smalt. 3. Vermilion. 4. Yellow ochre. 5. Roman ochre. 6. Darker ochre. 7. Venetian red. 8. Umber. 9. Burnt umber. 10. Black. These colours were all pure, mixed only with water and rather stiff; put down with a palette knife, perhaps about an ounce, or two at most, of each. He mixed each tint as he wanted it, adding to each from the pot of flesh tint or that of white. Near him lay a lump of umber, and on taking up a brushful of colour he touched this with it; the earth instantly absorbed the water, and he was thus enabled to judge of the appearance which the tint would present when dry. The painter used a resting stick with cotton on the top to prevent injury to the *intonaco*. The *intonaco* being prepared in the manner which I have described, the moment it would bear touching, he set to work. The head was that of the Virgin; he began with a pale tint of yellow round the head for the glory, (the colour of the ground, owing to the mixture of sand with the lime, it is to be remembered is a cool middle tint,) he then laid in the head and neck with a pale flesh colour, and the masses of drapery round the head and shoulders with a middle tint, and with brown and black in the shadows. He next, with terra vert and white, threw in the cool tints of the face; then with a pale tint of umber and white modelled in the features, covered with the same tint where the hair was to be seen, and with it also indicated the folds of the white veil. All this time he used the colours as thin as we do in water colours; he touched the *intonaco* with great tenderness, and allowed ten minutes to elapse before touching the same spot a second time. He now brought his coloured study, which stood on an easel, near him, and began to model the features, and to throw in the shades with greater accuracy. He put colour in the cheeks and put in the mouth slightly, then shaded the hair and drapery, deepening always with the *same* colours, which become darker and darker every time they are applied, as would be the case on paper for instance. Having worked for half an hour, he made a halt for ten minutes, during which time he occupied himself in mixing darker tints, and then began finishing, loading the lights and using the colours much stiffer, and putting down his touches with precision and firmness: he softened with a brush with a little water in it. Another rest of ten minutes: but by this time he had nearly finished the head and shoulders of his figure, which being uniformly wet, looked exactly like a picture in oil, and the

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colours seemed blended with equal facility. Referring again to his oil study, he put in some few light touches in the hair, again heightened generally in the lights, touched too into the darks, threw a little white into the yellow round the head, and this portion of his composition was finished, all in about an hour and a half. This was rapid work, but you will observe that the artist rested *four times* so as to allow the wet to be sufficiently absorbed into the wall to allow him to repass over his work."

"The artist now required an addition to the *intonaco*; the tracing was again lifted up to the ceiling, and the space to be covered being marked by the painter, the process was repeated, and the body and arms of the Madonna were finished before I left him at one o'clock."

The following is an extract from a second letter. "Yesterday I went again to see Pasciano, and I found that he had cut away from his tracing or cartoon those parts which he had finished upon the ceiling: in fact I now found it cut into several portions, but always carefully divided by the outline of figures, clouds or other objects. These pieces were in some instances a good deal detached from each other, and were nailed to the plaster so as to fold inwards or outwards for pouncing the outlines. The *intonaco* had just been fresh laid for the upper half of an angel supporting the feet of the Madonna: this was one of a group much larger than those surrounding the glory, and therefore requiring more colour and finish; more than half of the figure too was in shadow, with a strong ray of light on the face and on one of the arms: this was a good opportunity of observing the painter's management of shadow. Having gone over the outline carefully with a steel point, he waited till the *intonaco* became a little harder, and in the mean time mixed up a few tints, he then commenced with a large brush and went over the whole of the flesh; he next worked with a tint which served for the general mass of shadow, for the hair, and a slight marking out of the features. He now put a little colour into the cheeks, mouth, nose and hands, and all this time he touched as lightly as he possibly could, not to wash up the *intonaco*. He then halted for ten minutes, looking at his oil study, and watching the absorption of the moisture, and he called my attention to his outline; none of it was effaced by this washing.

"The *intonaco* would now bear the gentle pressure of his fingers, and with the same large brush, but with water only, he began to soften and unite the colours already laid on. Observe, he had not as yet used any tint thicker than a wash of water colour, and he continued to darken in the shadows without increasing the force or depth of colour. This I before noted to you, that you can strengthen by the simple repetition of tint, but if the day be very dry, after an hour or two this process of repeating with the same tint produces an opposite effect, and instead of drying darker, it actually dries lighter. [See this explained in the communication by Professor Hess]. I now observed that the painter had increased the number of his tints, and that they were of a much thicker consistence, and he now began to paint in the lights with a greater body of colour, softening them into the shades with a dry brush, or with one a little wet as he required. In drying, the water comes to the surface, and actually falls off in drops, but this does no harm whatever to the work although it sometimes looks alarming."

Mr. C. Wilson observes that the Aurora of Guido in the Rospigliosi palace in Rome was painted on a copper trellis, and afterwards fixed on the ceiling where it still exists. He adds that this fresco was offered for sale about fifteen years since, and that its safe removal was guaranteed. Mr. W. Thomas states that some small (landscape) frescos by Professor Rottman, in the Hofgarten in Munich, were painted on an iron frame and wire-work, and fixed in their situation afterwards. The example of Guido's Aurora, the figures of which are larger than life, shows that it would be possible to prepare moveable frescos for situations where this might be thought necessary; for example, before flues or tubes in walls. But it is to be remarked that flues behind frescos have generally injured them. Mr. Aglio, who painted some frescos at Manchester some years since, attributes the great alteration of the colours in them partly to this circumstance; but also to his having been supplied with lime that was much too fresh. Cavaliere Agricola, in examining the frescos of the Vatican, found that the "Heliodorus" had suffered considerably from a flue behind it. The plaster had been detached from the wall, and projected in some places



nearly four inches: it had been secured with nails, and the cracks had been filled with some composition by Carlo Maratti in 1702. The fresco of the "Defeat of the Saracens at Ostia" has been injured in like manner by a chimney behind it.\*

In connection with the subject of moveable frescos it may be observed that the operation of detaching the mere painting from the wall, almost independently of the plaster, has been often practised with success. Although less immediately connected with the present inquiry, it is desirable to make this process known, as, in repairing churches and other buildings in England, many ancient paintings on plaster have been destroyed, from ignorance as to the means of removing them. Mr. Ludwig Gruner gives the following account of the mode in which he detached some frescos at Brescia in 1829. The convent of St. Eufemia in that city was then undergoing repair, and the excellent frescos it contained, painted by Lattanzio Gambara in the 16th century, would have been destroyed, when Mr. Gruner succeeded, with the assistance of some expert Italians, in removing them from the walls. The mode they adopted was first to clean the wall perfectly; then to pass a strong glue over the surface, and by this means to fasten a sheet of fine calico on it. The calico, after having been rivetted to the irregularities of the wall,† was afterwards covered with glue in like manner, and on it was fastened common strong linen. In this state heat was applied, which caused the glue even on the fresco to sweat through the cloths, and to incorporate the whole. After this a third layer of strong cloth was applied on a new coat of glue. The whole remained in this state two or three days, (the time required may vary according to the heat of the weather). The superfluous cloth extending beyond the painting was now cut off so as to leave a sharp edge: the operation of stripping or rolling off the cloth began at the corners above and below, till at last the mere weight of the cloth and what adhered to it assisted to detach the whole, and the wall behind appeared white, while every particle of colour remained attached to the cloth. This operation shows that the colours in fresco do not penetrate very deeply: the layer of pigment and lime which was detached in this instance was extremely thin, the outlines and even the colours of masses were visible at the back of the cloth. It is the opinion of some of the Munich professors that frescos thinly painted are least liable to change;‡ the example just given, exemplifying as it does the practice of a skilful Italian fresco painter, seems to confirm this, but in many instances the surface of frescos even by the older masters is solidly painted. To transfer the painting again to cloth, in completing the operation above described, a stronger glue is used which resists moisture, it being necessary to detach the cloths first used, by tepid water, after the back of the painting is fastened to its new bed.

The frescos by Paul Veronese, in the Morosini Villa, near Castel Franco, were removed by Count Balbi of Venice a few years since: he fastened cloth to the wall with a paste composed of beer and flour, and rivetted it to the irregularities of the surface by means of a hammer composed of bristles.§ Several of these works when re-transferred to canvass were sold in England in 1838. The operation of removing frescos has been lately performed with success in Florence and elsewhere.||

## APPENDIX.

## No. 4.

Various Communications on Fresco-Painting.

\* Alcune osservazioni artistiche fatte dal Cavaliere Filippo Agricola, &c., in occasione di aver tolto via l'ingombro di polvere che offuscava i famosi Dipinti di Raffaello nelle Camere Vaticane. Roma, 1839, pp. 7—22.

† Mr. A. B. Johns of Plymouth suggests 'fastening one or two layers of blotting-paper on the surface of the painting at first; not only because that material may be made to adhere more closely to the wall, but because it is more easily detached by moisture, together with the cloths, when the painting is re-transferred to a new surface.

‡ Communication from Professor Schnorr, 23d February, 1842.

§ Communication from Mr. John Goldicutt.

|| The following publications may be consulted for further information on this subject: Leopoldo Cicognara, *Del distacco delle pitture a fresco. Articolo estratto dall' Antologia di Firenze*, 1825. Vol. 18, num. 52.—Girolamo Baruffaldi, *Vita di Antonio Contri, pittore e rilevatore di pitture dal muro. Venezia*, 1834.—Cenni sopra diverse pitture staccate dal muro e trasportate su tela, &c. Bologna, 1840.



## No. 5.

## METHODS OF FRESCO-PAINTING DESCRIBED BY WRITERS ON ART.

## APPENDIX.

## No. 5.

Methods of Fresco-Painting described by writers on Art.

THE observations on the practice of fresco-painting by early writers on art coincide generally with the statements above given; the only point on which those writers do not appear to insist is the necessity of keeping the lime for a very long period. In other respects, Cennini and Leon Battista Alberti, in the fifteenth century; Vasari, Armenini, and Borghini, in the sixteenth; Andrea Pozzo, in the seventeenth; and Palomino in the beginning of the eighteenth, describe, more or less fully, the same process. But before referring to these writers, it may be desirable to take a glance at the ancient authorities who have described the modes of preparing walls with stucco on which fresco-paintings were executed.

Vitruvius suggests that where there is danger of damp affecting the coats of plaster, a thin (brick) wall should be carried up within and in some measure detached from the main wall.\* When timber partitions were to be covered with stucco, two layers of split reeds were nailed with broad-headed nails on the upright and cross pieces, the one vertically, the other horizontally; "the double row of reeds thus crossed and firmly fixed prevents all cracks and fissures."† The coats of plaster, from the rough-cast to the finished surface, were numerous, namely, after the rough-cast, three of sand and lime, and three of marble-dust and lime.‡ The last coat was often highly polished. "When," Vitruvius afterwards observes, "only one coat of sand and lime and one of marble-dust and lime are used, the plaster is easily broken and cannot receive a brilliant polish." When frescos were added the surface was necessarily somewhat less smooth.

The passage that follows, relating to paintings on walls, has been often the subject of controversy but, when compared with the practical details of fresco, already described, it can hardly fail to be understood as referring to that method. The ancient writer's mode of accounting for certain effects is, of course, unimportant. "Colours," Vitruvius observes, "when carefully applied on moist stucco, do not therefore fade, but (on the contrary) last for ever;§ because the lime having been deprived of moisture in the kiln, and having become porous and absorbent, readily imbibes whatever (moisture) comes in contact with it; and the whole, when dry, seems composed of one and the same substance and quality. Hence stuccoed walls, when well executed, do not easily become dirty, nor do they lose their colours when they require to be washed, unless the painting was carelessly done, or executed after the surface was dry."|| The general evenness of the wall is here explained to be essential to the due effect of the paintings: the opposite evil, that of an undulating surface, on which dust lodges irregularly, is seen in some of the frescos of the Vatican.

This general evenness of the plaster does not suppose unpleasant smoothness of surface in the fresco: in many Italian, and indeed many antique mural paintings, the traces of the brush often indicate a considerable body of colour; but care seems to have been taken not to load the surface unequally. In a London atmosphere this comparative evenness of the surface might, on the Vitruvian principle, protect the painting longer from smoke and dust, while it would assist the operation of cleaning. But the work might be protected by other means; the plaster might be applied so that the face of the wall—at least in the portions intended to receive frescos—should not be quite perpendicular,

\* De Architect, l. 7, c. 4. This is the mode in which the stuccoed and painted walls of Pompeii are constructed; the bricks or rather tiles are placed edgewise, and are connected by leaden cramps to the brick or tufo wall, without being in immediate contact with it. (Communication from the Chevalier Schlick.)

† Ib., c. 3, Compare Palladius de Re Rusticâ, l. 1, c. 3.

‡ Pliny (l. 36, c. 23) says that three of sand and lime, and two of marble dust and lime are indispensable.

§ A similar opinion is expressed by a Venetian painter, Paolo Pino: Dialogo di Pittura, Ven. 1548, p. 19.

|| Ib. c. 3.



but incline a little inwards (with reference to the room) towards the upper part. In connexion with the question of surface, it may be remarked that the hardening of the lime takes place sooner in proportion to the roughness of the surface. In Plate 2 of Smith's translation of Vicat ("Résumé sur les Mortiers et Ciments Calcaires") will be found representations of sections of lime a year old, exhibiting the progress of the carbonic acid and the comparative redintegration of the original carbonate of lime.\* Captain Smith remarks (p. 173) "It would be difficult to credit, did we not see it, how great an obstacle a smoothness of surface presents to the penetration of the carbonic acid."

Leon Battista Alberti† copies Vitruvius in many points: he observes generally that the more coats a wall receives the better the surface may be polished, and the longer it will last, and speaks of ancient examples in which there were nine successive coats. He alludes more directly to the practice of his own time when he says that no stucco should be composed of less than three coats:‡ these he afterwards describes. "The first rough coat," he observes, "should be composed of pit sand and pounded bricks; the pieces of brick should not be broken too small. For the second coat river sand is best adapted, and is less apt to crack; this second coat also should be somewhat rough, because nothing that is applied to a smooth surface will adhere to it. The last coat should be as white as marble, in fact pounded white marble should be used instead of sand. This coat need not be thicker than half a finger's breadth, some make it no thicker than the sole of a shoe. In many places, "he proceeds," we find nails fastened in the wall to keep on the coats of plaster, and time has shown that they had better be of bronze than of iron. Instead of nails, I much approve the practice of inserting thin pieces of flint, projecting edgewise from the joints of the stone; these should be driven in with a wooden mallet." Various directions follow, partly derived from Vitruvius, partly from his own experience. Speaking of colours that are fit and unfit for fresco, his expressions are at once in accordance with an ancient authority,§ and with modern practice; in this as in other instances Leon Battista Alberti, appears as the connecting link between ancient and revived art. He speaks of the "newly-invented art of painting with linseed oil," as calculated to last for ever on walls, provided they are perfectly free from damp; on this subject he could of course have no experience. He concludes by observing that he had seen even fresh lime painted with colours prepared from vitrified substances.

Cennini,|| who has recorded the old Florentine methods, states that "both the lime and the sand should be well sifted. If the lime is what is called a rich lime, and has been recently slaked, there should be two parts of sand to one of lime.¶ On being slaked it should be well mixed and stirred, and a quantity should be made, sufficient to last for 15 or 20 days. It should then be suffered to remain for some days, in order to render it less caustic, for if too caustic, the *intonaco*\*\* will blister."

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\* On this subject, see Appendix No. 6.

† De Re Ædificatoriâ, l. 6, c. 9.

‡ He is still so far true to the Vitruvian rules, that he speaks of each layer in the plural, as if the number of coats was indefinite. His Italian translator (Cosimo Bartoli, 1550,) reduces these half classical directions to the practice of the day, and gives the Florentine technical terms for the general expressions of Alberti; the *rinzaffato* rough-coat, the *arriciato* sand-coat, and the *intonaco* (tunica) fine plaster.

§ Pliny (l. 35, c. 7) observes that certain colours, which he enumerates, are unfit for fresco (udo), but may be employed on a dry ground of gypsum (cretulam). So elsewhere (l. 33, c. 13) speaking of an artificial blue, he states that it would not stand on lime, "usus in cretâ, calcis impatiens." Andrea Pozzo observes that all colours may be used on a ground of gypsum; the word creta or its diminutive is probably to be understood here to mean gypsum; the similar Italian word is often employed in this sense. Sir Humphry Davy observes, "the ancients were not acquainted with the distinction between aluminous and calcareous earths, and 'creta' was a term applied to every white fine earthy powder." (Philosophical Transactions for 1815, p. 112, note.) The precise meaning of creta is, however, here less important; the above passages of Pliny, together with that before quoted from Vitruvius, are sufficient to establish the fact that the ancients painted on moist lime. The analysis of some antique paintings by Sir Humphrey Davy, confirms this.

|| Trattato della Pittura, date of the MS., 1437. First published Rome, 1821.

¶ This is the general proportion mentioned by the ancient writers, (Cato, Vitruvius, Pliny, and Palladius,) and appears to be now commonly in use. According to some modern authorities, the proportion of sand (for general purposes) may be very much increased with advantage; see Higgins, "Experiments and observations made with the view of improving the art of composing calcareous cements, &c., London, 1780," p. 51. But Vicat, by a series of accurate experiments, ascertained that "the resistance of mortars made from very rich limes slaked by the ordinary process, increases from 50 to 240 parts of sand to 100 of lime in stiff paste, and beyond that decreases indefinitely." (Résumé sur les Mortiers et Ciments Calcaires, p. 51.) Thus two parts and half of sand to one of rich lime are already beyond the due proportion.

\*\* Cennini mentions two coats only, and applies the term *intonaco* to both.



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The mortar composed as above serves for the first coat, the surface of which is to be left somewhat rough; the application of the thinner coat or painting-ground is afterwards described, and the lime for this purpose is recommended to be well stirred and manipulated, "till it appears like ointment." The practice of painting, described by Cennini, is less important, but the allusion to glazing in fresco is worth consulting.\* The mode of preparing lime for the white to be used in painting, called "bianco sangiovanni," is precisely the same as that practised by modern fresco-painters, and is thus described by Cennini.† "Take very white slaked lime reduced to a fine powder; place it in a large tub, and mix well with water, pouring off the water as the lime settles, and adding fresh for eight days. The lime, divided into small cakes, is then placed to dry in the sun on the house-top, and the longer these cakes are left the whiter they become. To shorten the process, the cakes may be moistened again with water and well ground, and then again dried; this operation, once or twice repeated, renders the lime perfectly white." Cennini adds, "without this finely-ground white, flesh-tints, and other mixed tones that may be required, cannot be executed in fresco."

Armenini‡ describes some varieties of this process as follows:—"Take the whitest lime, such as is commonly found in Genoa, Milan, or Ravenna; this is to be well washed (purgata) before it is used; the painters prepare it in various ways; some, in order to render the lime less caustic, boil a certain quantity well on the fire, always skimming the froth; it is then suffered to cool and settle in the open air; the water is poured off, and the lime is put on new sun-baked bricks [which absorb the moisture]; and the lighter the lime the purer it is. Others bury the lime in the earth, after having thus washed it, and keep it in this state many years before they use it; others expose it, while undergoing the same preparation, on the roofs of houses. Some mix it in equal proportions with marble dust. But it has been found that if the lime is exposed to the air in a large vessel, and water that has been boiled is poured on it, the whole being stirred, and if the next day it is spread in the sun, it will be sufficiently purified, and may be used for painting the following day, but not for flesh-tints, for these might undergo some change at the edges (of the successive patches of plaster)."

Speaking of retouching, Armenini observes,|| "in frescos which are not exposed to the weather, it is possible to give the requisite completeness by going over the work when dry." The shadows, he adds, may be finished and deepened, "by hatching, as in a drawing, with black and lake, in water-colours, using a brush of marten-hair, not too small. In diluting the colours, some use gum, some thin size, some tempera (white and yolk of egg.)¶ He admits that in the course of time such retouchings fade.

The descriptions of Vasari\*\* and Borghini†† are more concise. It might be inferred that a mixture of a certain quantity of sand with the lime must reduce the whiteness of the latter to a middle tint, but Borghini alone takes notice of this circumstance; he even assumes that a slight tint of black is added to the plaster, perhaps when the sand was of too warm a colour. From the description of Leon Battista Alberti, it appears that the last coat was white, and the mixture of lime and marble-dust, mentioned by Armenini, seems to show that the same practice was sometimes followed in the 16th century. Armenini speaks also of another practice which agrees with the appearance which some of the older frescos present; he says that some painters were in the habit of covering the wall with a coat or two of white

\* Ib. p. 62. Compare Merimée, *De la Peinture à l'Huile*, p. 312. (Translated by W. B. Sarsfield Taylor).

† Ib. p. 47.

‡ *De' Veri Precetti della Pittura*. Ravenna, 1587, l. 2, c. 7. The details given by Armenini on the preparation of the cartoon (ib. c. 6), and on the practice of fresco are the more valuable as they were derived from his own observations of the methods employed by the best masters.

§ Director Cornelius, in addition to his opinions already given on this subject, thus expresses himself in answer to some further inquiries:—"All lime used for the first and second coats on the wall should be old, having been preserved in pita. That lime only is boiled which is used as a pigment."

|| Ib. c. 10.

¶ This is explained in l. 2, c. 8 (on Tempera). "The colours are commonly mixed with thin size, and also with tempera, except the blues, which would become green, owing to the yellowness of the egg medium." It appears from Cennini (ib. p. 70), that the yolk of egg was used with the white, and even alone; the white alone was sure to crack. Armenini further observes, "the Flemish artists use size alone, because tempera has the effect of darkening the colours." The vehicles of gum, size, vinegar, and white or yolk of egg used by the moderns for tempera (or for retouching frescos), were all employed by the ancients. See Pliny, l. 35, c. 6.

\*\* *Introduzione*, c. 19.

†† *Il Riposo*. Firenze, 1584. Republished Milan, 1807. Vol. I., p. 198.



(wash) immediately before beginning, in order to give more brilliancy to the super-added colours. He disapproves of the practice, as tending to injure the effect of the shadows, but the practice itself shows that in this case the *intonaco* was not in the first instance white.\*

Andrea Pozzo, the author of the original of the Jesuit's Perspective, and the painter of the celebrated ceiling of S. Ignazio in Rome, and other works of the kind, added a short treatise on Fresco to his great work on Perspective.† The subject is treated under the following heads:—1. The construction of the scaffolding. 2. The application of the rough-cast (*arricciare*): on this he observes that the painter should never begin to work where the rough-cast has been recently laid on, especially if in interiors, on account of the moist exhalations and the smell of the lime, both of which are hurtful.‡ 3. The application of the *intonaco*. This is to be done when the wall is thoroughly dry; it is then well moistened as before described before the *intonaco* is laid on. "The lime used for this purpose should have been slaked a year or six months before, and is mixed with well-washed river sand of moderate fineness. In Rome the painters use pozzolana, but as this is of unequal grain, it is difficult to levigate mortar composed of it, and it is impossible to stir it again after some hours; this being sometimes necessary. An expert and active mason should be selected to spread the *intonaco* equally, and to leave the painter time enough for his work within the day. 4. Roughening the surface (*granire*). The *intonaco* being equally spread, it will be well slightly to rub up with a brush the minute grains of sand, as the colours adhere better to a somewhat rough surface. This operation is essential in great works that are to be seen at a distance; it is also useful in a certain degree in near works, but it will be advisable in the latter case to spread a sheet of paper over the work at last, and with the trowel slightly to press the surface; the too prominent particles of sand will then sink in and disappear. 5. Drawing. Every one knows that before beginning to paint it is necessary to prepare a drawing and well-studied coloured sketch, both of which are to be kept at hand in painting the fresco, so as not to have any other thought than that of the execution. There should also be a cartoon, of the size of the intended work; this may be placed in the situation in order to judge of the effect at a distance, and to make such corrections as appear necessary." 6. Enlarging and transferring by squares. Such methods are recommended for curved and irregular portions of architecture where it may be difficult to trace from drawings. According to some passages in Cennini and Armenini this seems to have been the practice with the early Florentines even on level walls; in this mode the squares were first marked on the rough dry mortar and repeated, (the extremities of the lines being visible) on the *intonaco*. In this process time was lost, and the outline was less correct. 7. Tracing on the wall. Either with an iron point or by pouncing a pricked outline as before described. 8. The Palette. "Before beginning to paint, the colours are to be prepared as well as the intermediate tints, such at least as are wanted for one figure; indeed, if a mass of architecture is to be painted it will be necessary to prepare a key-tint for the whole work, otherwise it will be found difficult in repeated operations (after the tints have changed in drying) to match the colour. Other methods, however necessary, need not be described as they are common to oil-painting." 9. Painting. The general observations are the same as those before given; the author suggests that a small (tin) vessel for water may be attached to the palette; he recommends not beginning to paint till the *intonaco* will barely receive the impression of the finger, otherwise the whole work will be weak, and could only serve for a first painting. 10. Painting more solidly (*impastare e caricare*). "This is peculiar to fresco that the first colours which touch the lime immediately lose their force. It is therefore necessary to go over the work again with a greater body of colour, taking care never to leave the portion allotted for the day till it is quite finished, because all retouching after a certain time will deform the work: it would be better even to wait till the wall is quite dry, and then retouch." 11. Retouching. The author admits that it is better not to retouch, but adds that as the lime always under-

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\* Compare with the extracts from Palomino in this paper.

† At the end of the first edition, 1693—1700. The first section, on the construction of the scaffolding, consists only of a general recommendation to attend to safety, but the work on perspective contains some interesting descriptions of his mechanical contrivances in the execution of the extensive works in which he was engaged.

‡ It is evident, however, that, to avoid these evils, a month or two would be sufficient.



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goes some slight change, particularly in the shadows, it is sometimes unavoidable; he observes that such retouchings are useless in the open air as the rain washes them away. 12. Softening. He recommends the use of soft, long brushes, not too moist, and states that the finger may be used sometimes with effect in heads when the lime begins to grow hard. He alludes to other methods for the gradation of light in glories, &c. 13. Excision and entire repainting. The possibility of such corrections, and the mode of making them have been already alluded to. "In interiors, alterations may be made merely by repainting on the dry surface provided such alterations are required for distant figures." 14. Colouring. General observations on colours fit for fresco. 15. White. Lime kept a year or six months is to be thinned in water, and passed through a hair-sieve into a large vessel; the water is poured off as soon as the lime has settled: thus prepared, it is fit for painting. A list of colours follows differing but little from that given by the older writers, and also by Professor Hess, Director Cornelius, and Mr. Andrew Wilson. The following is Pozzo's method of preparing vermilion for fresco. "This colour is altogether hostile to lime, particularly when exposed to the external air, but I have often used it for draperies in paintings executed in interiors, having first prepared it as follows:—Take pure vermilion in powder, and having placed it in an earthenware vase, pour on it the water that boils up when lime is slaked in it; the water, which should be as pure as it can be, is then poured off, and the operation is often repeated. In this manner the vermilion is penetrated with the quality of the lime, and always retains it." Cennini and Armenini, on the other hand, distinctly say that vermilion will not stand in fresco.

Palomino,\* in his first general account of fresco,† gives a list of the principal works in that method executed by the Spanish masters in Madrid, Cordova, and Seville. His description of the method itself‡ is fuller than those hitherto referred to in this paper; but, to avoid unnecessary repetition, it will be sufficient to quote his directions where they differ from those already given. The lime should, he says, be prepared *if possible four or six months* before it is used. Then, after having been passed through a hair-sieve, it is mixed with sand, quite free from clay, sifted in like manner; his directions for doing this are minute. The quantities are to be *equal*, this he had found from his own experience to be the best proportion, especially if the lime is rather fresh, but if not, the plaster may be composed of three parts of lime to two of sand. This stucco is to be kept in a large tub in which it may be conveniently stirred; it is to be kept quite moist, and remains covered with water. If the work to be executed is extensive, it will be well to prepare more than one tub; thus while the first is being used the additional provision may become duly tempered. In this state it is to be stirred and beaten daily, taking care to remove the pellicle which remains on the surface of the water; thus prepared, it becomes perfectly mild and of the consistence of lard,§ it no longer injures the colours, nor, in passing from the wet to the dry state is it liable to those changes which sometimes disappoint the most expert. "Three things are essential in the rough-cast before applying this *intonaco*; first, that it should be perfectly dry, otherwise saltpetre will appear; next, that it should be generally level though rough, for if not the *intonaco* will be unequally thick, and will crack where it is thickest; thirdly, that it should be well wetted before applying the *intonaco*." The author even recommends wetting the portion to be painted the evening before, especially in summer. "The *intonaco* should be about the thickness of a dollar.|| After it is well spread, the assistant is to go over it with a roll of soft wet linen, to get rid of the extreme smoothness, to remove the traces of the trowel, and slightly to stir the sand. The surface is next to be lightly passed over with a handkerchief to remove the particles of sand which are on the surface, and which, in painting ceilings," the author observes, "might get into the eyes. Care must be taken in tracing the first portion of the composition, to fix the paper precisely in the right place because the subsequent lines depend on the first; for this purpose the whole drawing had better be first fitted to the space before it is cut up for the convenience of tracing." The drawing—in this instance a pricked

\* El Museo Pictorico y Escala optica, second edition, Madrid, 1795. The first is dated 1715–24.

† Ib. Vol. 1. p. 51.

‡ Vol. 2, p. 143.

§ The author here appears to allude to the lime only, but he is speaking of a mixture of lime and sand.

|| The particular coin mentioned is the "real de á ocho."



outline—is pounced with a bag of pounded charcoal; the edge of the portion first applied should also be pounced as a guide where to cut off the superfluous *intonaco*: it is, however, cut away not close to the line so marked, but about two fingers' breadth from it, to avoid cracks and to ensure the completion of the portion traced to the very edge: (the remainder of the superfluous *intonaco* is not to be scraped away till the day's work is done). The dotted outline left by the pouncing is then to be gone over with black chalk, which will at once leave a dark line and at the same time slightly indent the surface; so that if, in painting, the chalk line should disappear, the indented one will still serve as a guide. In describing this method the author alludes to the old method of tracing with a wooden point, and refers to frescos thus drawn in the palace "del Pardo."\* He speaks of the finished cartoons of Michael Angelo, Raphael, the Carracci, and others, but observes (and here the degeneracy of his age appears), that since their time artists had become impatient of so much toil, having found that their enthusiasm evaporated before the period arrived for the execution of the painting.

The surface is now to be again lightly wiped with a handkerchief to remove the charcoal that might remain; it is then to be sprinkled with water with a plasterer's large brush; this and a vessel of clean water are to be kept at hand, as the same operation may require to be often repeated, especially in summer. Another brush and a separate vessel of water should be kept for washing out any work which may require to be effaced; the water in this second vessel becomes gradually tinged with lime, and cannot serve for sprinkling the work as it would leave white spots. In frosty weather it is necessary to keep these vessels on the fire, and the assistant should use warm water in first preparing the wall. "If," the author continues, "owing to extreme cold, the surface of the *intonaco* freezes, the effect is worse than rapid drying, for no absorption takes place, and the colours afterwards crumble off like ashes, as I have myself experienced.† If, therefore, the use of warm water is not sufficient to prevent such effects, it will be better to wait for milder weather." The list of colours does not materially differ from those already given, but the qualities and changes of the various pigments in fresco and the best modes of employing them are minutely described. Vermilion, the author says, will stand if passed over terra rossa. The preparation of the lime for mixing with the colours is the same as that already mentioned; the composition of the principal tints and their preparation immediately before employing them, are described.‡ A close silk sieve is recommended in preparing the white for the palette. If the lime be too fresh its causticity may be reduced by mixing finely-ground marble dust with it: (see the following paper in this Appendix.) A large palette of well-prepared *canvas* is proposed on account of its lightness; the palette is cleaned from time to time with a sponge. In the execution, the back ground and more distant portions of the work allotted for the day are to be put in first; the observations on these practical details are copious and useful; the tints may be softened, if desired, so as to equal the union of oil-painting by means of a moderately moistened brush.

For retouching, the author recommends goats' milk or common milk thinned with water, and mentions some colours that may be employed:§ Luca Giordano, he adds, retouched with white of egg. It appears from the author's experience (and this is confirmed by modern practice), that retouchings are most necessary at the junctions of the successive patches of the *intonaco*.

The author remarks that the old masters went over the *intonaco* with a general tint of white and terra rossa before they began to paint, to render the surface more even; the operation, before described, of pressing and smoothing the surface by means of paper was, he states, practised by them at last, when the day's work was quite completed. He concludes with some observations on cupola-painting and on the construction of scaffoldings.

From the report of Cavaliere Agricola|| on Raphael's frescos in the Vatican,

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Methods of Fresco-Painting described by writers on Art.

\* There were frescos in this palace by Vicencio and Bartolomé Carducho and Eugenio Cajés.

† The principal frescos of Palomino, are at Valencia, Salamanca, and Granada. He died at an advanced age in 1726.

‡ For some of these details the author refers to a previous chapter (Vol. 2, p. 110), on the practice of tempera-painting.

§ Some blues are best added when the wall is dry; thus it is related that when the Pope compelled Michael Angelo to remove the scaffolding from the Cappella Sistina, the retouching of ultramarine had not been added. See Condivi, Vita di Michelagnolo.

|| Already referred to, Appendix No. 4.



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by writers on Art.

it appears that the effect of those paintings was originally much heightened by retouchings, some of which have faded. Thus in the architecture of the "School of Athens," the masses of light and dark only were put in in fresco, but the minuter forms and mouldings were added in water-colours when the fresco was dry: a similar double operation is observable in white draperies.\* In some instances even coloured retouchings are apparent; these are introduced in the mode described by Armenini, not in masses, but by means of hatching (employing lines as in shading a drawing); one of the cardinals in the subject of the "Attila" is thus finished. Such retouchings appear to be distinct from those added by Carlo Maratti.

C. L. EASTLAKE, *Secretary.*

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\* These methods appear to have been the remains of the early Florentine practice. Cennini says, "Everything which is executed in fresco requires to be finished and retouched when dry in tempera." (Ib. p. 74, and note.) The frescos of the early Italian painters were in fact half tempera-paintings. Merimée (De la Peinture à l'Huile, p. 310) appears to be in error in supposing that Cennini directs certain colours to be mixed with tempera when used on the wet lime. The Italian artist no doubt alluded to the second operation.



## No. 6.

## LIME FIT FOR FRESCO-PAINTING.

## APPENDIX.

## No. 6.

## Lime fit for Fresco-Painting.

FROM the preceding statements it appears that it is of importance to select a quality of limestone which shall furnish a material fit for a white pigment, and well adapted in other respects for the ground or surface which is to receive the painting. On this subject it may be sufficient, in the absence of long-tested experiments in our own country, to consult the practice of the early Italian and modern fresco-painters.

A limestone consisting of as few foreign ingredients as possible is generally esteemed the fittest.\* But other circumstances are to be taken into the account; Carrara marble, which is pure carbonate of lime, is liable when heated, from its granular, crystalline structure, to fall into a coarse powder, and thus the inconveniences attending the burning and slaking render it unfit for use, if required in considerable quantity.† On the other hand, limestones which have been long used, apparently without any bad results, for the preparation of lime employed in painting, will often be found to contain various ingredients besides carbonate of lime.

The particular limestone recommended by Vasari‡ is Travertine; the lime it furnished was without doubt used by the great artists who painted in Rome in the beginning of the 16th century, and was in all probability employed for similar purposes by the ancients.§ The Colosseum, St. Peter's, and various other ancient and modern edifices in Rome are built with blocks of this stone;|| its colour is a yellowish white, but after long exposure to the air, it acquires a reddish tint, probably from the small quantity of iron which it contains. It is found in abundance throughout the Campagna, and even within the walls of Rome. It forms, in a horizontal layer, the face of the Aventine Hill to the height of nearly a hundred feet immediately above the Tiber.¶ Some of the ancient quarries are near Tivoli, and the stone is the same in quality, with the sole difference of superior hardness acquired by age, as that still annually formed by the calcareous deposit of the waters of the Anio; the same tartar, as it is called, lines the ancient and modern aqueducts. The abundance of this deposit is easily accounted for by the origin of these streams from the chain of the Apennines which, in central Italy, consist almost entirely of a comparatively soft limestone. The stone called Travertine is thus a formation by means of fresh water; it is full of hollows, frequently cylindrical in form, occasioned by the calcareous sediment being originally deposited on vegetable substances.\*\* These accidents in its formation may be detected in their progress in the neighbourhood of Tivoli.††

\* Memoir communicated by Professor Schlotthauer of Munich to Professor Schnorr, for the use of the Secretary of the Commission.

† Aikin on Limestone and Calcareous Cements, Transactions of the Society of Arts, v. 51. Leon Battista Alberti (*De Re Ædificatoriâ*, l. 3, c. 4) observes, that lime which is reduced to powder in the kiln is unfit for use.

‡ *Introduzione*, c. 4, c. 13, c. 19.

§ Palladius (*De Re Rustica*, l. 1, c. 10) mentions it among the fittest stones to burn for lime.

|| Vasari (*ib.* c. 1) makes especial mention of its employment by Michael Angelo, even for ornamental work in the *cortile* of the Farnese palace.

¶ Bunsen, *Beschreibung der Stadt Rom*, v. 1, b. 1.

\*\* The epithet *fistulosus* applied by Vitruvius (l. 2, c. 5) and Pliny (l. 36, c. 24) to the stone used for the finest lime is especially appropriate to the Travertine.

†† Leon Battista Alberti (*ib.* l. 2, c. 9) speaks with wonder of the *growth* of Travertine, in ignorance of the cause. Vasari (*ib.* c. 1) describes and explains it accurately. Modern chemists have watched the progress of the formation. "In May 18—" says Sir Humphrey Davy, "I fixed a stick on a mass of Travertine covered with water, and I examined it in the beginning of the April following, for the purpose of determining the nature of the depositions. The water was lower at this time, yet I had some difficulty, by means of a sharp-pointed hammer, in breaking the mass which adhered to the bottom of the stick; it was several inches in thickness." *Consolations in Travel*, p. 127. Quoted in Smith's Translation of Vicat. "Sur les Mortiers et Ciments Calcaires."



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From this account of the origin of the stone it might be inferred that it would be almost a pure carbonate of lime. Its analysis in fact is ;—\*

Carbonate of lime . . . . .	99 .4
Alumina with a trace of oxyde of iron . . . . .	.6
	<hr/>
	100

The lime it furnishes is of the purest whiteness. It appears from Armenini,† that the Genoese lime ranked in the 16th century among those remarkable for their whiteness. The *stuccatori* of Genoa are among the most skilful in Italy, and the practice of fresco-painting is still very common there. It has been already observed that frescos have lasted there extremely well on the external walls of houses, notwithstanding the action of the sea air. A specimen of the stone furnishing the lime used in Genoa for fresco-painting has been procured. It contains a considerable portion of magnesia, its analysis being,

Carbonate of lime . . . . .	63
Carbonate of magnesia . . . . .	36
Earthy matter, oxyde of iron, and bituminous matter . . . . .	1
	<hr/>
	100

The lime used for fresco, at Munich, is also remarkable for its whiteness. It is made from pebbles, washed by the torrents of the Isar from the marble mountains of the Tyrol. The analysis of the stone is,

Carbonate of lime . . . . .	80
Carbonate of magnesia . . . . .	20
	<hr/>
	100

A specimen of the lime now used by the Florentine fresco-painters has also been procured. On being analysed, it proves to be so nearly pure carbonate of lime that no appreciable quantity of any admixture is to be detected.

The analyses of the limes employed for some frescos that have stood well in this country, may here be added.

The fresco executed, seventeen years since, by Mr. Thomas Barker at Bath has been already alluded to. The Wick (Bath) stone furnished the lime; the analysis of the stone is,

Carbonate of lime . . . . .	97
Impurity, chiefly oxyde of iron . . . . .	3
	<hr/>
	100

Mr. David Scott, of Edinburgh, painted a fresco in that city about eight years since; the limestone was obtained from the Vogrie quarry near Edinburgh. Its analysis is,

Carbonate of lime . . . . .	94 .5
Silica, alumina, and a little oxyde of iron and bituminous matter . . . . .	5 .5
	<hr/>
	100

It has not been possible to procure the stone which furnished the lime for some frescos, executed by Mr. John Zephaniah Bell, at Muir house near Edinburgh, about nine years since, and which have stood perfectly well, but a small portion of the lime which had dried in a jar has been analysed, and was found to consist of "hydrate, or slaked lime, of carbonate of lime, and minute traces of alumina and oxyde of iron." It appeared to be well fitted for the purpose of fresco-painting.

If these examples show that the presence of various ingredients of a certain kind, or to a certain extent, is not prejudicial, the extreme purity of the Travertine (not to mention the Florentine limestone) is, on the other hand, sufficient authority for selecting a stone furnishing a very pure, or, as it is technically called, a very rich lime. The following are analyses of stones from the neighbourhood of Bristol; similar specimens are to be found elsewhere.

\* The analyses given in this statement have been carefully made by Mr. Richard Phillips of the Museum of Economic Geology, under the sanction of Her Majesty's Commissioners of Woods and Forests. The chemical facts and theories adduced rest also on the authority of the same able investigator.

† De' Veri Precetti, &c., l. 2, c. 7.



Limestone procured by Mr. Phillips from a quarry, called the "White Quarry," on Durdham Down, near Bristol,

Carbonate of lime	. . . . .	99	·5
Bituminous matter	. . . . .	0	·3
Earthy matter	. . . . .	0	·2
		<hr/>	
		100	

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Limestone marked, "Bristol Durdham Down, white lime:"\*

Carbonate of lime	. . . . .	99	·6
Bituminous matter	. . . . .		·2
Earthy matter and oxyde of iron	. . . . .		·2
		<hr/>	
		100	

Limestone marked, "Bristol Durdham Down, producing very white lime for plasterers:"\*

Carbonate of lime	. . . . .	99	·7
Bituminous matter	. . . . .		·1
Oxyde of iron and earthy matter	. . . . .		·2
		<hr/>	
		100	

Thus the Durdham Down limestone is equal or even superior to the Travertine in purity. The original colour is less promising, owing to the presence of bituminous matter, but this disappears in the burning.†

The question as to the means of rendering lime (using the word in the general sense) less caustic, seems to be quite determinable by chemical investigation. It is true the results are at variance with the opinions of some experienced living artists, but it will have been seen that the Italian writers on art by no means insist so emphatically on the necessity of keeping slaked lime for a very long period; and in the practice of the modern Italian, and indeed, some German fresco-painters, it is not considered essential to keep it longer than a few months. That lime is for a *certain period* unfit for the purposes of painting, is, however, sufficiently evident. The well known effect (noticed by Cennini,)‡ is that it blisters if used too fresh; in some instances, it is said to have turned the colours to a brownish red.§ All are agreed, in short, that the caustic quality requires to be mitigated; the only questions seem to be,—what are the best and shortest means of effecting this, and to what extent is it desirable? In order to a clear view of this subject it may be necessary at first to state a few elementary facts.

It is common to talk of more or less caustic limes, as if mere lime could vary in its quality; it is the same in all limestones, and is only greater or less in quantity. The purest limestone consists, in atomic proportions,|| solely of,

Carbonic acid	. . . . .	44
Lime	. . . . .	56
		<hr/>
Carbonate of lime	. . . . .	100

Thus constituted, whether in its original state or reproduced by chemical agency, it is not at all caustic. If the limestone be subjected to sufficient heat, it loses the carbonic acid, and there are left,

Lime	. . . . .	56
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\* Specimen procured by Mr. T. L. Donaldson.

† The ancients appear to have trusted to the colour of stones before burning, see Vitruvius, l. 2, c. 5. Pliny and Palladius repeat the same opinion.

‡ Trattato, &c. c. 67.

§ These accidents happened to Mr. Aglio's frescos at Manchester, and in Moorfields chapel in London, from the carelessness of those who prepared the lime. The blistering of the lime in the latter case was so universal that the surface of the painting, soon after it was finished, looked as if flakes of snow had covered it. (Communication from Mr. Aglio.)

|| The equivalent of carbonate of lime is here doubled for the sake of convenience, the original atomic weight being,

Carbonic acid	. . . . .	22
Lime	. . . . .	28



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Let there be added to this lime as much water as will combine with it, and the result is a compound of,

Lime . . . . .	56
Water . . . . .	18
<hr/>	
Hydrate of lime . . . . .	74

It is to be observed that this proportion of water in *combination* with the lime does not (apparently) moisten it. Hydrate of lime is a dry powder; the addition of more water either mixes with the lime *mechanically* or dissolves it.

Let these 74 of hydrate of lime be exposed to the air, the water is expelled by carbonic acid, and the result is, as at first\*—

Carbonic acid . . . . .	44
Lime . . . . .	56
<hr/>	
	100

This is, chemically speaking, the original limestone, although the original state of cohesion is never regained.

The non-caustic state of lime is therefore arrived at when by exposure to the air or by other means it has regained its maximum of carbonic acid; but if buried and kept air-tight, the lime cannot in any degree acquire that which renders it non-caustic. "Time," observes Mr. Phillips, "has no effect on pure lime whether slaked or unslaked, provided it be not exposed to atmospheric air or some other source of carbonic acid."

One of these sources, though not an abundant one, is spring or river-water, which contains carbonic acid and carbonate of lime,† and the frequent washing recommended by all the authorities on fresco-painting is a means of restoring the lime to the state of carbonate; pure or caustic lime being constantly carried off in solution with the water that is thrown away, and carbonate of lime being formed. The mixture of water with carbonate of lime is a mere mechanical mixture; non-caustic lime may therefore be kept in a moist state. It might also be kept in a dry state without further change, but whether moist or dry, it would be wholly useless for the composition of mortar, and would possess no adhesive quality. In the last state of mildness it would resemble mere moistened chalk, and would crumble to dust. But as long as the lime is still caustic, as long as, in other words, it has not recovered its quantum of carbonic acid, it will, on exposure to the air in a moist state, rapidly attract it, and the surface soon becomes incrustated, and in a manner petrified.‡ This is what takes place during and after the process of fresco-painting: moisture being always the medium,—the conductor, so to speak, of carbonic acid.

It thus appears that a considerable degree of causticity is indispensable in lime to give it adhesive firmness and to render it fit for the purposes of the fresco-painter.§ This degree experience must teach; but the means of diminishing the caustic quality are always possible. In addition to the recombination of carbonic acid with pure lime, which, as has been seen, can be promoted in various ways, a mechanical mixture with non-caustic substances, pulverized white marble, or even chalk or whiting, might possibly answer the purpose. Armenini|| observes that some fresco-painters mixed lime and marble-dust in equal proportions, and Palomino¶ (on the authority of Luca Giordano) states that the practice was uni-

\* It is found that the carbonic acid does not, even in the course of ages, penetrate to any considerable depth in masses of masonry (Vicat. Résumé, &c., p. 122), but a superficial redintegration actually takes place. See a subsequent note.

† Recently boiled or distilled water, and recent rain-water, recommended in the practice of fresco-painting, contain neither.

‡ "If rich lime be spread in layers three-quarters of an inch thick, it will in 10 months re-absorb as much carbonic acid as is necessary to saturate it." Vicat. *ib.*, p. 17. On the theory of the solidification of mortars, see the same work, p. 122, and the notes in the English translation, p. 125, &c.

§ An intelligent writer in the *Antologia di Firenze*, Pietro Petri, considers, however, that Cennini's "bianco sangiovanni" (see the preceding paper of this Appendix) was entirely restored to carbonate of lime. That it was, at all events, no longer in any degree caustic appears certain, since Cennini (*Trattato*, c. 144) speaks of mixing it with vegetable colours in fresco. He probably meant, in retouching fresco, when dry, as the lime for the intonaco was only kept "some days," (*ib.* c. 67) and could not have lost its causticity. (See the *Antologia di Firenze*, v. 6, pp. 539, 40, and v. 7, p. 326.)

|| *Ib.*, l. 2, c. 7.

¶ *El Museo*, &c., l. 7, c. 6. He recommends one-third or one-fourth of marble dust, and distinctly says that it was to mitigate the caustic quality of the lime, when it had not been kept long enough; ground alabaster, he observes, would do equally well.



versal throughout Italy in his time. In fact a mixture of this nature with various substances actually exists in several limestones: thus the stones which furnish the limes of Munich and Genoa contain magnesia in considerable proportions; such limes may therefore in one sense be called mild. Perhaps the lime known at Milan and elsewhere by the name of "calcina dolce" may be of this description. The presence of magnesia, if not otherwise objectionable (and experience seems to decide that it is not), cannot obviously lessen the whiteness of the lime. Other natural ingredients, although they might equally have the effect of rendering the substance less caustic, might be less desirable as ingredients in lime for fresco-painting. Thus iron would affect the colours; silica and alumina would probably cause the lime to set too fast.

But although the quantity of the lime may be thus reduced, it must not be forgotten that in itself it is still perfectly caustic till combined with carbonic acid, and in modern practice it appears that the same precautions are taken (whether they are necessary or not is another question) with the magnesian as with other limes. It is also to be observed that there is a considerable difference in the rate at which different limes recover their carbonic acid, the white (pure) limes take it up the most rapidly, and the argillaceous and magnesian limes the most slowly.\* On the whole, therefore, a pure limestone seems to be preferable.

With regard to the question of burying lime, or keeping it by some means air-tight, it is evident from the previous statements that, instead of rendering it mild, this would preserve it in a caustic state for almost any length of time. There would be no danger of its becoming dry even if buried in the mere earth; but for the sake preserving it clean, the pits had perhaps better be lined. Thus preserved in the state of *putty*, as it is technically called, no chemical change could take place, but a mechanical alteration in the arrangement of the particles might be the result which might be advantageous by improving the consistence of the paste.

It is not to be expected that the ancient authorities who have undertaken to explain these results should be always accurate in their views, but their testimony with regard to the results themselves is important. Vitruvius† observes, "Stucco (albaria opera) will be well executed if lime of the best quality be slaked long before it is wanted, in order that, if any portion was imperfectly burnt in the kiln, the action of moisture in long maceration may slake it and reduce it to the same consistence as the rest. For if lime be used too fresh, instead of being thoroughly macerated, it will, when spread (on walls), throw out blisters owing to the crude particles that lurk in it; these particles not having been duly slaked, swell and destroy the smoothness of the plaster." This explanation does not satisfy the modern chemist, but it will be observed that the evil pointed out is assumed to result from imperfect slaking, not from too caustic a state of well-slaked lime. Pliny‡ observes that the longer mortar is kept the better it is, and speaks of an ancient law relating to building which prohibited the use of mortar that had not been kept for three years, adding that the stucco executed during the operation of that law was free from cracks. Palladius,§ evidently copying Vitruvius, recommends that lime intended for stucco should be slaked long before it is used, and describes it, after having been so kept, as soft and adhesive (*viscosum*). Leon Battista Alberti,|| after repeating the above passage from Vitruvius, asserts that he had seen "some ancient lime which, there was reason to suppose, had lain neglected in a trench for more than 500 years, and which far surpassed honey or marrow in consistence." These passages show that long maceration, or, as it is now technically called, "souring," was supposed to improve the consistence of lime, besides reducing its causticity.

The opinions of writers on art have been already given. Modern authorities on the general nature of cements have also considered this question; a writer of the last century,¶ although very much opposed to the practice of keeping lime to be used for building, admits that the process may be necessary for the due prepara-

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\* Aikin, *ib.* p. 142.

† L. 7, c. 2.

‡ L. 36, c. 23.

§ De Re Rusticâ, l. 1, c. 14.

|| L. 2, c. 11. Elsewhere, speaking of the preparation of the finest stucco fit to receive fresco-paintings, he merely observes, "lime is not thought to be sufficiently prepared in less than *three months*."

¶ L. 6, c. 9.

¶ Higgin's Experiments and Observations, &amp;c., p. 41.



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tion of stucco. After repeating the reason for so keeping it usually given by plasterers, namely, the tendency of fresh lime to blister, he adds, "it appears to me that there is another reason, which the workmen do not notice, for their process. Lime soon imbibes so much acidulous gas (carbonic acid) from the air, as to be increased in bulk and in weight (?) beyond the half of its former quantity; and as stucco for inside work, for the sake of a fine grain and even surface, must have a greater quantity of lime in its composition than is necessary for cementing the grains of sand together, the incrustation would, by the access of acidulous gas after it is laid on, be apt to swell and chip and lose the even surface, if the lime were fresh when it is used in this excessive quantity. But this inconvenience is obviated by their processes, in which the lime imbibes a considerable quantity of the gas, and is therefore the less apt to blister or swell, after the stucco is laid on."

Recent authorities\* merely state the fact that rich limes can be kept in the moist state for any length of time;† the results, whatever they may be, are not by them considered important. It has been shown that these results are commonly supposed to be, first, to render the lime mild, and, next, to improve its consistence: assuming, then, that the effect of keeping pure lime in pits would be to promote the more perfect comminution of the particles, it appears that this result might be as completely attained by the method before described, commonly practised by the Genoese masons, namely, thinning the paste in water and pouring off the finer particles as soon as the coarser have subsided.‡ The process is objected to by modern writers on cements for building purposes,§ because it reduces the strength of the lime—in other words, renders it less caustic; but this is precisely the further result, supposed to be attained by keeping the lime in pits. The method is thus doubly recommended to the fresco-painter.

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\* Vicat, *ib.* p. 18.

† The hydraulic limes, on the contrary, soon harden even in trenches.—*Ib.* Smeaton kept blue lias lime dry, but well trodden down in casks, for seven years.

‡ A process well known to chemists and others, under the name of "elutriation."

§ Vicat, *ib.* p. 15.



No. 7.

COMMUNICATION FROM DR. REID ON THE SAME  
SUBJECT.

APPENDIX.

No. 7.

Communication  
from Dr. Reid on  
the same subject.

AFTER the above investigations had been made, the following paper was communicated by Dr. Reid. It will be seen that the experiments proposed, in order to reduce the caustic quality of the lime, are founded on the same general principle as that already pointed out.

In reply to the question proposed to me\* as to the possibility of preparing lime for fresco-painting by a more speedy process than that which has been usually recommended, I have to submit the following remarks,—

Lime can be rendered mild by numerous operations with much more certainty and rapidity than by exposure to the air, or to the slow action of air and moisture after being buried in the earth.

Were the precise chemical condition of the lime known with minute accuracy in so far as it is most advantageously employed for fresco-painting, a definite answer might at once be given to the question proposed. But this, so far I am aware, has not been tested with those advantages which modern science presents. And should this opinion be correct, an opinion however on which I would rather inquire for information than presume to offer it with my imperfect acquaintance with this branch of art, I should then consider it desirable to adopt the following course,—

1. That a series of experimental trials should be made with lime prepared in various ways by chemical processes, such as would afford at all times and without delay a material whose uniform texture might always be depended on.

Mixtures of fresh lime in minute quantity, with much carbonate,—of precipitated lime and precipitated carbonate,—of lime carbonated by exposure to steam and water with carbonic acid, and various other mixtures, will at once occur to the practical chemist. Here it is to be observed, that if the lime requires to be fully carbonated, the carbonate can be prepared in the most minute state of division, and in the highest purity, by rapid precipitation from solutions of lime, the cost of which would not be so great as to prevent their use for this purpose, as they might be formed partly by materials of which hundreds of tons are dissipated weekly in manufactories, from there being no demand for them. The carbonate might also be obtained from any limestone that might be preferred in a much more minute state of division than it is commonly reduced to, should chemical purity not be a special object, by adopting some of the processes followed in manufactories for reducing solids to an extreme degree of comminution. But if, though much carbonated, it is essential that it should not be entirely carbonated, then the experiments proposed will solve the question as to the best proportion. This is, perhaps, the most important point to determine.

2. That mixtures of various other ingredients should be tried along with the lime so as to ascertain if any peculiar combination of earths should prove more favourable for fresco-painting.

3. That experiments should be made also with the view of ascertaining the extent to which the retardation of the setting of the lime may be secured both by admixture and by the production of artificial atmospheres, so as to give more freedom to the artist in the execution of his designs.

D. B. REID.

15, Duke Street, Westminster,  
April 16, 1842.

\* By a member of the Commission.



## PAPERS OF LATER DATE THAN THE REPORT.

No. 8.

LETTER FROM THE RIGHT HONOURABLE THE SECRETARY  
OF STATE FOR THE HOME DEPARTMENT.

APPENDIX.

No. 8.  
Letter from the  
Right Hon. the  
Secretary of State  
for the Home  
Department.

SIR,

*Whitehall, 25th April, 1842.*

I HAVE received Her Majesty's commands to notify to you, that Her Majesty has been graciously pleased to approve the Report of the Commission on the Fine Arts; and Her Majesty has directed the Lords Commissioners of the Treasury to submit to Parliament an estimate for the grant of 2000*l.*, to be given and distributed as premiums for the best cartoons, in the manner proposed in the Report.

I have the honour to be,

Sir,

Your faithful servant,

J. R. G. GRAHAM.

*C. L. Eastlake, Esq.*

No. 9.

COMMUNICATION FROM DR. REID ON THE PROBABLE  
EFFECTS OF GAS ON FRESCO-PAINTINGS.

No. 9.  
Communication  
from Dr. Reid on  
the effects of Gas on  
Fresco-Paintings.

SIR,

*15, Duke Street, Westminster, June 10, 1842.*

I HAVE to acknowledge your communication, and forward accordingly the following replies to the queries you have addressed to me by command of Her Majesty's Commissioners as to the influence of gas, and of the products of its combustion on fresco-paintings.

1. In considering the influence of gas, I presume that I need not advert to the effect of sulphur or ammonia, two impurities which gas frequently contains, as the entire exclusion of these impurities can be effectually secured by selecting proper materials for its preparation, or by such subsequent operations as the quality of the substance employed may indicate.

2. According to the system proposed for using gas which has always been advocated in connexion with the ventilating arrangements for the new Houses of Parliament, even were a leakage of gas to occur, this gas could not affect fresco-paintings there, whatever its quality might be, as it will instantly be carried off by the air-drains left for ventilating the gas burners, which will always be sustained in operation so as to guard against the ingress of gas, and also to prevent its local accumulation in case of leakage from any of the pipes.

3. The removal of gas in this manner is greatly facilitated by centralizing the burners. A series of experiments was made on this subject nine years ago in an apartment, 80 feet by 40, which is still lighted by the burner then employed, and in which a series of gas jets was introduced so as to form two circular wreaths of flame of different diameters, one being placed within the other. Three lithographic illustrations of some of the burners used in the apartment constructed at Edinburgh for the experiments on which the details of the ventilating arrangements in the present House of Commons were founded, are given in a letter addressed to the Right Honourable the Viscount Duncannon, which was printed according to the order of the House of Commons in 1838, and to these I beg to refer, as they show precisely the system to which I have alluded. These figures (marked 12, 13, and 14,) show more particularly the method of constructing a Gothic pendant with an



illuminated drop, from which the products of combustion are entirely removed, while the light is brought to act without offending the eye, upon the roof, the walls, and the floor. Similar arrangements have been adapted to the principal gas burners now in use at the House of Commons, where they are not received directly into the present ventilating shaft; and where powerful burners, such as Mr. Gurney employs, are in use, the stream of air that carries away the products of combustion will be proportionally rapid in its course.

4. If arrangements be adopted which shall certainly secure the removal of any gas which may arise from leakage of pipes, it is scarcely necessary to remark that there will be still less danger of any injurious action from the use of gas when it is actually burning, as the currents in the air-drains proceeding from the burners will then be in greater force.

5. Gas may be used in many other modes so as to imitate the diffused light of day, and the products of combustion can be excluded as essentially in these cases, as in the arrangements that have been mentioned.

6. As it is obvious, accordingly, that the moisture and carbonic acid produced by the combustion of gas, and also any unconsumed gas, can be effectually removed, no apprehensions are entertained as to any injury to fresco-paintings from the use of gas.

7. It may be proper to add that in all galleries for works of art where these have been injured by the state of the atmosphere, the principal causes of injury that have come under my observation are the following:—

A. Mechanical or other impurities in the air, introduced in consequence of the supply being taken from an indifferent source, or not filtered by passing it through gauze. The filtration of air is an important question in reference to works of art in cities, where soot abounds in the atmosphere. It is an operation, however, which has been found very advantageous in numerous buildings in London. At the House of Commons no air has been admitted since the alterations made there, in 1836, that has not passed through a filter, exposing about 400 feet of surface. It consists merely of a gauze veil, which intercepts the soot and other impurities mechanically suspended in the air to such an extent, that in extreme states of the atmosphere I have reason to believe that upwards of 200,000 visible particles of soot have been excluded by it at a single sitting. In the House of Lords, where the air enters more directly from the east, it has been found advantageous not only to filter the air, but also to wash it by the action of an artificial shower, through which it is drawn on its progress to the house.

The air at a considerable elevation is much purer in many respects than the air at the surface of the ground, and hence the Victoria Tower has been suggested as a fit place for affording a proper channel for the supply of air to the new Houses of Parliament.

B. The imperfect removal of moisture and carbonic acid evolved during respiration, and from the combustion of lamps and candles, which condense subsequently during the cool of the evening, and evaporate again each successive morning with the returning warmth which accompanies it. Moisture and carbonic acid are not only injurious by the chemical action they exert under such circumstances, and the mechanical abrasion that is consequently induced, but also by affording the pabulum that is the great source of nourishment in the production of dry rot as it is observed in the wood work of public buildings and private dwelling houses, in canvas, paper, libraries, paintings, and in short in all textures derived from the animal and vegetable kingdom, particularly where this action is assisted by the warmth of combustion or respiration.

C. The accretion of minute particles of dust, which, though they may be infinitely small, must necessarily in the course of time produce injurious effects where the arrangements for their exclusion are imperfect. But these are altogether trifling, comparatively speaking, in their influence on works of art, when moisture associated with carbonic acid is effectually prevented from being deposited along with them. In public galleries subject to the daily concourse of numerous individuals

## APPENDIX.

## No. 9.

Communication  
from Dr. Reid on  
the effects of Gas on  
Fresco-Paintings.



## APPENDIX.

No. 9.  
Communication  
from Dr. Reid on  
the effects of Gas on  
Fresco-Paintings.

the removal of dust from the floor may be most effectually secured by a process of ventilation which can be made to determine its exclusion, while in the movement of the air generally for the benefit of those assembled, the usual upward current which nature and experience equally point out as the most desirable, need not be reversed.

I have the honour to remain, Sir,

Your most obedient Servant,

C. L. Eastlake, Esq.

D. B. REID.

No. 10.

### ADDITIONAL NOTICE RESPECTING THE COMPETITION IN CARTOONS.

#### ROYAL COMMISSION OF FINE ARTS.

Whitehall, 22nd July, 1842.

No. 10.  
Additional Notice  
respecting the  
Competition in  
Cartoons.

THE Commissioners appointed by the Queen for the purpose of inquiring whether advantage might not be taken of the rebuilding of the Houses of Parliament for promoting and encouraging the Fine Arts, referring to the notice issued by them on the 25th of April last, respecting a competition in cartoons, have resolved,—

1. That the timetherein specified for sending in the finished cartoons be extended from the first week in May to the first week in June, 1843.

2. That foreigners, practising the arts, who may have resided ten years or upwards in Great Britain, be considered as coming under the denomination of "British Artists."

3. That no frames to the cartoons offered for competition be admitted.

4. That the Secretary of the Commission be empowered to give such further explanations as may be required relative to the terms of this and of the former public notice.

By command of the Commissioners,

C. L. EASTLAKE, Secretary.



# SECOND REPORT

OF

## THE COMMISSIONERS

ON THE

### FINE ARTS,

WITH APPENDIX.

---

Presented to both Houses of Parliament by Command of Her Majesty.

---

LONDON:

PRINTED BY W. CLOWES AND SONS, STAMFORD STREET,  
FOR HER MAJESTY'S STATIONERY OFFICE.

1843.





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## C O M M I S S I O N .

### VICTORIA R.

VICTORIA, by the Grace of God, of the United Kingdom of Great Britain and Ireland, Queen, Defender of the Faith. To Our Most Dearly-beloved Consort, His Royal Highness Francis ALBERT Augustus Charles Emanuel Duke of Saxony, Prince of Saxe Cobourg and Gotha, Knight of Our Most Noble Order of the Garter, and Field-Marshal in Our Army; Our Right Trusty and Well-beloved Councillor John Singleton Lord Lyndhurst, Our Chancellor of that Part of Our United Kingdom of Great Britain and Ireland called Great Britain; Our Right Trusty and Right Entirely-beloved Cousin George Granville Duke of Sutherland, Knight of Our Most Noble Order of the Garter; Our Right Trusty and Entirely-beloved Cousin and Councillor Henry Marquis of Lansdowne, Knight of Our Most Noble Order of the Garter; Our Right Trusty and Well-beloved Councillor Henry Pelham Pelham Clinton (commonly called Earl of Lincoln); Our Right Trusty and Right Well-beloved Cousin John Earl of Shrewsbury; Our Right Trusty and Right Well-beloved Cousin and Councillor George Earl of Aberdeen, Knight of Our Most Ancient and Most Noble Order of the Thistle; Our Right Trusty and Well-beloved Councillors John Russell (commonly called Lord John Russell), and Francis Egerton (commonly called Lord Francis Egerton); Our Right Trusty and Well-beloved Cousin and Councillor Henry John Viscount Palmerston, Knight Grand Cross of Our Most Honourable Order of the Bath; Our Right Trusty and Well-beloved Cousin and Councillor William Viscount Melbourne; Our Right Trusty and Well-beloved Councillor Alexander Lord Ashburton; Our Right Trusty and Well-beloved Nicholas William Lord Colborne; Our Right Trusty and Well-beloved Councillors Charles Shaw Lefevre, Sir Robert Peel, Baronet, and Sir James Robert George Graham, Baronet; and Our Trusty and Well-beloved Sir Robert Harry Inglis, Baronet, and Henry Gally Knight, Benjamin Hawes the Younger, Henry Hallam, Samuel Rogers, George Vivian, and Thomas Wyse, Esquires,—greeting: Whereas We have thought it expedient, for divers good causes and considerations, that a Commission should forthwith issue for the purpose of inquiring whether advantage might not be taken of the rebuilding of Our Palace at Westminster, wherein Our Parliament is wont to assemble, for the purpose of promoting and encouraging the Fine Arts in Our United Kingdom, and in what manner an object of so much importance would be most effectually promoted:

Now know ye that We, reposing great trust and confidence in your knowledge and ability, have authorized and appointed, and do by these Presents authorize and appoint, you, the said Francis ALBERT Augustus Charles Emanuel Duke of Saxony and Prince of Saxe Cobourg and Gotha, John Singleton Lord Lyndhurst, George Granville Duke of Sutherland, Henry Marquis of Lansdowne, Henry Pelham Pelham Clinton (commonly called Earl of Lincoln), John Earl of



Shrewsbury, George Earl of Aberdeen, John Russell (commonly called Lord John Russell), Francis Egerton (commonly called Lord Francis Egerton), Henry John Viscount Palmerston, William Viscount Melbourne, Alexander Lord Ashburton, Nicholas William Lord Colborne, Charles Shaw Lefevre, Sir Robert Peel, Sir James Robert George Graham, Sir Robert Harry Inglis, Henry Gally Knight, Benjamin Hawes the Younger, Henry Hallam, Samuel Rogers, George Vivian, and Thomas Wyse, or any five or more of you, to be Our Commissioners for the purposes aforesaid.

And for the better enabling you to carry these Our Royal Intentions into effect, We do hereby enjoin and command you, or any five or more of you, to inquire into the mode in which, by means of the interior decoration of Our said Palace at Westminster, the Fine Arts of this country can be most effectually encouraged. And We do by these Presents give and grant to you, or any five or more of you, full power and authority to call before you, or any five or more of you, such persons as you shall judge likely to afford you any information upon the subject of this Our Commission, and to inquire of and concerning the premises by all other lawful ways and means whatsoever.

And We do by these Presents will and ordain that this Our Commission shall continue in full force and virtue, and that you Our said Commissioners, or any five or more of you, may, from time to time, proceed in the execution thereof, and of every matter and thing therein contained, although the same be not continued from time to time by adjournment. And Our further Will and Pleasure is that you Our said Commissioners, or any five or more of you, upon due inquiry into the premises, do report to Us, in writing under your hands and seals, or under the hands and seals of any five or more of you, your several proceedings under and by virtue of this Commission, together with what you shall find touching or concerning the premises.

And We further ordain that you, or any five or more of you, may have liberty to report your proceedings under this Commission from time to time, should you judge it expedient so to do.

And, for your assistance in the due execution of these Presents, We have made choice of Our Trusty and Well-beloved Charles Lock Eastlake, Esquire, to be Secretary to this Our Commission, and to attend you; whose services and assistance We require you to avail yourselves of from time to time, as occasion may require.

Given at Our Court at St. James's the Twenty-second Day of November, 1841, in the Fifth Year of Our Reign.

By Her Majesty's Command,

J. R. G. GRAHAM.



## SECOND REPORT

### OF THE COMMISSIONERS ON THE FINE ARTS.

#### TO THE QUEEN'S MOST EXCELLENT MAJESTY.

WE, the Commissioners appointed by Your Majesty for the purpose of inquiring whether advantage might not be taken of the rebuilding of Your Majesty's Palace at Westminster wherein Your Majesty's Parliament is wont to assemble, for the purpose of promoting and encouraging the Fine Arts in Your Majesty's United Kingdom, and in what manner an object of so much importance might be most effectually promoted, humbly report to Your Majesty that, having, in furtherance of the objects proposed by us in our First Report, and sanctioned by Your Majesty, invited a competition in Cartoons, we have now humbly to state to Your Majesty that the competition referred to has taken place, and that we are satisfied with the evidence of ability afforded, not only by the works of the successful candidates, but by those of many others.

SECOND REPORT.  
—

Having satisfied ourselves respecting the attainments of many British Artists in the practice of Cartoon-drawing, and respecting their capacity to attain excellence in those qualities which are essential in Historical Painting, we now propose, in pursuance of the plan before announced by us, to invite artists to exhibit specimens in Fresco-painting of a moderate size, which, by being portable, will enable all candidates for employment in that method of painting to send in works exhibiting their qualifications therein as painters and colourists, and which, taken together with the larger compositions in drawing which they have exhibited or may exhibit, and with other existing evidences of their talents, may enable us to proceed to the selection of artists for the decoration in Fresco of certain portions of the Palace. Nevertheless, as paintings executed in other methods may be free from a shining surface, and may therefore be deemed by some artists to be fit for the decoration of walls, we have invited such artists to exhibit specimens of the methods in question, and shall regard such methods as open for consideration.

With respect to Sculpture, we have announced that various statues will be required for the decoration of the Palace, and we have invited artists to exhibit models, in order to assist us in the selection of sculptors to be employed.

With regard to decorative art of various kinds, namely, Glass-staining, Arabesque-painting, Wood-carving, Ornamental Metal-work, and Ornamental Pavements, we have, in like manner, issued notices inviting artists and others to send in specimens, in order to assist us in the selection of persons to be employed.

We have further humbly to state to Your Majesty, that the claims of candidates for employment in Oil-painting, and other departments of the art



## SECOND REPORT.

besides historical painting, will be considered hereafter, and that the order in which the several branches of art and decoration applicable to the embellishment of the Palace have been considered by us, has been, and must continue to be, determined by the time requisite for the preparation of the works, the study required by the artists in modes of execution which are new to them, and by the progress of particular portions of the building.

We humbly subjoin, as an Appendix to this Report, some papers, treating in detail various matters connected with the subject of our inquiry, and explanatory of the proceedings of the Commission; and, with respect to the Architect's Report, have to state that we have taken it into our attentive consideration: but although we have, in consequence, issued various notices calculated to assist us in coming to a final decision thereupon, we are not yet prepared to lay any specific recommendation before Your Majesty, both in consequence of the building not being sufficiently advanced, and the result of the inquiries and experiments made and making by and under our direction not being sufficiently ascertained to justify us in coming to any final conclusion in this respect. And with reference to that part of the Architect's Report which relates to local improvements in the neighbourhood of the Palace, we consider that, however deserving of attention the improvements in question may be, they do not come within the inquiry with which we are intrusted.

ALBERT.  
 LYNDHURST.  
 SUTHERLAND.  
 LANSDOWNE.  
 LINCOLN.  
 ABERDEEN.  
 J. RUSSELL.  
 PALMERSTON.  
 MELBOURNE.  
 COLBORNE.  
 CHARLES SHAW LEFEVRE.  
 ROBERT PEEL.  
 J. R. G. GRAHAM.  
 ROBERT HARRY INGLIS.  
 HENRY GALLY KNIGHT.  
 B. HAWES, JUN.  
 SAMUEL ROGERS.  
 THOMAS WYSE.

*Whitehall, July 28, 1843.*



## APPENDIX.

No. 1.

### NEW HOUSES OF PARLIAMENT.

#### ARCHITECT'S REPORT AS TO INTERNAL DECORATIONS, ADDITION TO BUILDING, AND LOCAL IMPROVEMENTS.

SIR,

*Westminster, 22nd February, 1843.*

APPENDIX.

No. 1.

Architect's Report  
as to internal Deco-  
rations, Addition to  
Building, and local  
Improvements.

As presiding over Her Majesty's Commissioners for encouraging the Fine Arts in connexion with the rebuilding of the new Houses of Parliament, I venture to address your Royal Highness, and, in compliance with the instructions of the Commission, to offer the following suggestions relative to the internal finishings and decorations of the new Houses of Parliament, the completion of the exterior, and the local improvements which are in my opinion necessary to give full effect to the new building; and by way of illustration of the remarks which I have to make on these subjects, I beg to transmit the accompanying plan of the principal floor of the new building, a general plan of part of Westminster, in which the new building is shown in connexion with various improvements proposed to be made in its locality, and two drawings relating to Westminster Bridge.

With reference to the interior of the new Houses of Parliament generally, I would suggest that the walls of the several halls, galleries, and corridors of approach, as well as the various public apartments throughout the building, should be decorated with paintings having reference to events in the history of the country; and that those paintings should be placed in compartments formed by such a suitable arrangement of the architectural design of the interior as will best promote their effective union with the arts of sculpture and architecture. With this view I should consider it to be of the utmost importance that the paintings should be wholly free from gloss on the surface, so that they may be perfectly seen and fully understood from all points of view. That all other portions of the plain surfaces of the walls should be covered with suitable architectonic decoration or diapered enrichment in colour, occasionally heightened with gold, and blended with armorial bearings, badges, cognizances, and other heraldic insignia, emblazoned in their proper colours. That such of the halls as are groined should have their vaults decorated in a similar manner, with the addition occasionally of subjects or works of arts so interwoven with the diapered ground as not to disturb the harmony or the effect of the architectonic decorations generally, or interfere with the elementary features of the architectural composition. That such of the ceilings as are flat should be formed into compartments by moulded ribs, enriched with carved heraldic and Tudor decorations. That these ceilings should be relieved by positive colour and gilding, and occasionally by gold grounds with diaper enrichments, legends, and heraldic devices in colour. That the screens, pillars, corbels, niches, dressings of the windows, and other architectural decorations, should be painted to harmonize with the paintings and diapered decorations of the walls generally, and be occasionally relieved with positive colour and gilding. That the door-jambs and fire-places should be constructed of British marbles, of suitable quality and colour, highly polished, and occasionally relieved by colour and gilding in their mouldings and sculptural enrichments.

That the floors of the several halls, galleries, and corridors, should be formed of encaustic tiles, bearing heraldic decorations and other enrichments in colours, laid in margins and compartments, in combination with polished British marbles; and that the same description of marbles should also be employed for the steps of the several staircases.



## APPENDIX.

## No. 1.

Architect's Report  
as to internal Deco-  
rations, Addition to  
Building, and local  
Improvements.

That the walls to the height of from 8 to 10 feet should be lined with oak framing, containing shields with armorial bearings emblazoned in their proper colours, and an oak seat should in all cases be placed against such framing. That the windows of the several halls, galleries, and corridors, should be glazed doubly, for the purpose of tempering the light and preventing the direct rays of the sun from interfering with the effect of the internal decorations generally. For this purpose the outer glazing is proposed to be of ground glass, in single plates, and the inner glazing of an ornamental design in metal, filled with stained glass, bearing arms and other heraldic insignia in their proper colours; but so arranged as that the ground, which I should recommend to be of a warm yellowish tint, covered with a running foliage or diaper, and occasionally relieved by legends in black letter, should predominate, in order that so much light *only* may be excluded as may be thought desirable to do away with either a garish or cold effect upon the paintings and decorations generally. Practically, I consider that the double glazing will be of essential service in carrying out the system of warming and ventilating proposed to be adopted in the building generally; which system renders it unnecessary that the windows in those portions of the building above referred to should be made to open, so that all prejudicial effects upon the paintings and other decorations which might be caused by the dampness and impurity of the atmosphere, and much practical inconvenience and probably unsightliness in the means that would be necessary to adopt for opening and shutting case-ments, would be avoided.

That in order to promote the art of sculpture, and its effective union with painting and architecture, I would propose that in the halls, galleries, and corridors, statues might be employed for the purpose of dividing the paintings on the walls. By this arrangement a rich effect of perspective and a due subordination of the several arts to each other would be obtained. The statues suggested should in my opinion be of marble, of the colour of polished alabaster, and be raised upon lofty and suitable pedestals, placed close to the wall in niches, surmounted by enriched canopies; but the niches should be shallow, so that the statues may be as well seen laterally as in front.

The architectural decorations of these niches might be painted of such colours as will give the best effect to the adjoining paintings, being relieved in parts by positive colour and gilding; and the backs of them might be painted in dark colours, such as chocolate, crimson, or blue, or they might be of gold, for the purpose of giving effect to the statues.

Having thus described the views I entertain as to the character of the decorations of the interior generally, I now proceed to notice in detail the special decorations and arrangements which I would propose for the several halls, galleries, and principal apartments.

## WESTMINSTER HALL.

## Westminster Hall.

I would propose that Westminster Hall, which is 239 feet long, 68 feet wide, and 90 feet high, should be made the depository, as in former times, for all trophies obtained in wars with foreign nations. These trophies might be so arranged above the paintings on the walls and in the roof as to have a very striking and interesting effect.

I would further suggest that pedestals, 20 in number, answering to the position of the principal ribs of the roof, should be placed so as to form a central avenue 30 feet in width, from the north entrance-door to St. Stephen's porch, for statues of the most celebrated British statesmen whose public services have been commemorated by monuments erected at the public expense, as well as for present and future statesmen whose services may be considered by Parliament to merit a similar tribute to their memories.

The statues (26 in number) which have been already proposed to be placed against the walls between the pictures, I would suggest should be those of naval and military commanders.

The subjects of the paintings on the walls, 28 in number, 16 feet in length and 10 feet in height, might relate to the most splendid warlike achievements of English history, both by sea and land, which, as well as the statues that are proposed to divide them, might be arranged chronologically.

To give due effect to these suggested decorations, it is proposed that the light should be considerably increased by an enlargement of the dormer windows in



the roof, by which also that extraordinary and beautiful piece of decorative carpentry of the fourteenth century may be seen to much greater advantage than has ever yet been the case.

This noble Hall, certainly the most splendid of its style in the world, thus decorated by the union of painting, sculpture, and architecture, and aided by the arts of decoration as suggested, it is presumed would present a most striking appearance, and be an object of great national interest.

## APPENDIX.

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as to internal Deco-  
rations, Addition to  
Building, and local  
Improvements.

Westminster Hall.

## ST. STEPHEN'S HALL.

I would suggest that this Hall, which will be 90 feet long, 30 feet wide, and 50 feet high, and have a stone-groined ceiling, should be appropriated to the reception of paintings commemorative of great domestic events in British history, and statues of celebrated statesmen of past, present, and future times. The paintings may be 10 in number, 15 feet long and 10 feet high, and 12 statues would be required as a frame to them. In the upper part of the Hall, 30 niches will be provided for statues of eminent men of the naval, military, and civil services of the country.

St. Stephen's Hall.

## THE CENTRAL HALL.

This Hall will be an octagon of 60 feet in diameter and 50 feet high, covered with a groined ceiling in stone. As each side will be wholly occupied by windows and arched openings of access, paintings cannot form any part of its decoration. It may, however, with good effect, be extensively decorated with sculpture. In the centre of the pavement might be placed a statue of Her present Most Gracious Majesty, upon a rich pedestal of British marble, highly polished, and relieved in parts by gold and colour. The niches in the walls and screens might be filled with statues of Her Majesty's ancestors, in chronological order, even up to the period of the heptarchy. In front of the eight clustered pillars in the angles of the Hall might be placed, with good effect, sedent statues of some of the great lawgivers of antiquity.

The Central Hall.

## THE VICTORIA GALLERY.

This Gallery will be 130 feet long, 45 feet wide, and 50 feet high, with a flat ceiling, and will admit of both paintings and sculpture. The subjects of the paintings on the walls, 16 in number, which may be 12 feet long and 10 feet high, might relate to some of the most remarkable royal pageants of British history, or other appropriate subjects. Statues of Her present Most Gracious Majesty might fill the central niches at the ends of the Hall; and the other niches, as well as the pedestals between the paintings, might be occupied by statues of Her Majesty's ancestors. These statues might with good effect be of bronze, either partially or wholly gilt.

The Victoria Gal-  
lery.

## CORRIDORS OF ACCESS THROUGHOUT THE BUILDING.

The principal Corridors of access to the various apartments of the building will be 12 feet wide, their ceilings will be flat, and they will generally be lighted from windows near the ceiling. Their walls might be decorated with portraits as well as with paintings, illustrative of some of the most remarkable events in the history of the country, or in the lives of its most eminent personages. For this purpose about 2600 feet in length of wall, by a height of about 7 feet, may be appropriated on the principal floor; 900 feet in length, by a height of about 7 feet, on the one-pair floor; and about 400 feet, by the same height, on the two-pair floor. These paintings may be divided into subjects at pleasure, by margins or borders of architectonic decoration, in accordance with the style of the building.

Corridors of Access  
throughout the  
Building.

## THE HOUSE OF LORDS.

This House will be 93 feet long, 45 feet wide, and 50 feet high, and will have a flat ceiling in panels. As the fittings for the accommodation required for the business of the house, together with the windows which are necessary for duly lighting it, leave little space of plain wall, paintings cannot, with good effect, form any part of its decoration. Niches, however, will be pro-

The House of  
Lords.



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vided, which might be filled with statues of royal personages. The architectural details of the ceiling may be enriched and relieved with gold and colour, and the windows filled with stained glass, as before described. The whole of the fittings are proposed to be of oak, with appropriate carvings. The throne will be highly enriched and relieved by colour and gilding, and the back lined with cloth of gold, containing the royal arms emblazoned in their proper colours.

## THE HOUSE OF COMMONS.

The House of  
Commons.

This House will be 83 feet long, 46 feet wide, and 50 feet high, and will have a flat ceiling. It is proposed to be finished in the same style as the House of Lords, but with less enrichment, and less of colour and gold in its decorations. The nature of its design, and the extent of the fittings for the accommodation required, will not admit of the aid of either painting or sculpture.

## THE QUEEN'S ROBING-ROOM.

The Queen's  
Robing-Room.

This Room will be 38 feet long, 35 feet wide, and 20 feet high, and have a flat ceiling in panels, richly moulded and carved, and relieved with gold and colour. The ground of the panels of the ceiling is proposed to be of gold, covered with a diaper enrichment, and blended with legends, genealogical devices, badges, cognizances, and other heraldic insignia, &c., in colour.

The wall-fittings of the room are proposed to be of oak, richly carved and moulded, and enriched with heraldic and other decorations in positive colour, relieved with gold. Compartments will be formed in the wall-framing, which might be filled with paintings referring to events in British history in which the sovereign has personally taken a conspicuous part, or with other appropriate subjects.

## THE ANTI-ROOM OR GUARD-ROOM.

The Anti-Room or  
Guard-Room.

This Room, which adjoins the Queen's robing-room, will be 38 feet by 38 feet, and 20 feet high. The ceiling will be of oak, with characteristic decorations. Oak framing, 8 feet high, with heraldic decorations, and a seat at the foot of it, will line the room. The walls are proposed to be covered with representations of battle-scenes and pageants of English history, in which an opportunity will be afforded of displaying the warlike costumes of its several periods.

## THE CONFERENCE HALL.

The Conference  
Hall.

This Hall, which is in the centre of the front towards the river, will be 54 feet long, 28 feet wide, and 20 feet high, and will have a flat ceiling. The walls are proposed to be lined with oak framing to a height of about 6 feet, above which they might be covered with paintings representing celebrated state trials, and extraordinary sittings of Parliament, conferences, &c.

## AS TO THE APARTMENTS APPROPRIATED TO THE PRIVATE AND PUBLIC USES OF EACH HOUSE.

As to the Apart-  
ments appropriated  
to the Private and  
Public Uses of each  
House.

These Rooms consist of libraries, refreshment-rooms, robing-rooms, state officers'-rooms, and committee-rooms.

Nine rooms are appropriated to libraries, six of which are 50 feet long and 28 feet wide; two are 33 feet long and 28 feet wide; and one is 32 feet long and 23 feet wide. The refreshment-rooms are four in number, of which one is 60 feet long and 18 feet wide; two are 28 feet long and 18 feet wide; and one is 34 feet long and 18 feet wide. The robing-rooms for the archbishops and bishops are three in number, of the respective sizes of 30 feet by 20 feet, 20 feet square, and 16 feet square. The robing and other rooms for state officers are seventeen in number, averaging in size about 24 feet by 18 feet. The committee-rooms are thirty-five in number. On the principal floor, five of them will be 37 feet long by 28 feet wide; two, 35 feet by 26 feet; and one, 32 feet by 23 feet. On the one-pair floor, two will be 42 feet long and 33 feet wide; one, 54 feet by 28 feet; four, 36 feet by 28 feet; ten, 34 feet by 28 feet; and two, 34 feet by



22 feet; and on the two-pair floor the number will be eight, averaging in size 28 feet by 20 feet. The whole of these rooms are about 20 feet in height, with the exception of those on the two-pair floor, which will be about 14 feet high, and will be lighted by windows of the usual height from the floor.

The ceilings will be flat, and formed into panels by moulded and carved ribs, relieved by characteristic and suitable carvings.

The floors are to be of oak, with borders and inlays.

The fire-places and door-jambs are proposed to be of British marbles, highly polished. The doors, frontispieces, linings of walls, and fittings, will also be of oak. In some of the rooms it is proposed that the wall-framing should be carried to the height of six or eight feet, in others that it should be of the full height of the room, and with panels for paintings, portraits, &c.

The plain surfaces of the walls might be covered with paintings of historical events, and the panels in the wainscoting might contain portraits of celebrated personages in British history.

The architectural details, both in stone and plaster, might be painted in positive colours, occasionally relieved by gilding; and the armorial bearings, badges, and other heraldic insignia, which will enrich the wood-framing, might also be relieved with gold and colour.

#### THE SPEAKER'S RESIDENCE.

This Residence being designed for state purposes, might also be adorned with paintings. The style of its finishings, fittings, and decorations, will be in accordance with the best examples of the Tudor period.

Its principal rooms for purposes of state are as follows:—A reception-room, 34 feet by 23 feet; a library, 34 feet by 23 feet; a dining-room, 45 feet by 24 feet; a drawing-room, 38 feet by 22 feet; and a corridor of communication, 8 feet wide, surrounding an internal court.

With respect to any further encouragement of the Fine Arts in the exterior of the building, I am not aware of any opportunities that offer, as arrangements have already been made for all the architectonic or conventional sculpture that will be required to adorn the several elevations. Equestrian statues of sovereigns in bronze might however be placed, with considerable effect, in the proposed quadrangle of New Palace Yard, the Speaker's quadrangle, and the royal court.

I have now described, in general terms, the whole of those portions of the building that might, I think, with propriety and effect, be adorned with works of art, and the arts of decoration; but, in making the several suggestions which have occurred to me, I should wish it to be understood that I have merely stated my own views on the subject, as far as I have hitherto been able to consider it in its general bearings, and with a view to show how the objects for which the commission has been established may, if desired, be carried out in the decorations of the new building to their greatest extent. I should not, however, wish to be strictly confined in all cases to the adoption even of my own suggestions, as upon a more mature consideration of the subject in detail hereafter, when the shell of the building is completed, I may be induced to vary and modify some of the views which I entertain at present, and which, I fear, I have but imperfectly communicated in this paper.

#### AS TO THE COMPLETION OF THE EXTERIOR,

It has ever been considered by me a great defect in my design for the new Houses of Parliament that it does not comprise a front of a sufficient length towards the Abbey, particularly as the building will perhaps be better, and more generally, seen on that side than upon any other. This was impossible, owing to the broken outline of the site with which I had to deal. I propose, therefore, that an addition should be made to the building (which upon the accompanying plan is coloured orange), for the purpose of enclosing New Palace Yard, and thus of obtaining the desired front. This addition would be in accordance with the plan of the ancient palace of Westminster, in which the Hall was formerly placed in a quadrangle, where, in consequence of its low level, it must have been seen and

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Architect's Report as to internal Decorations, Addition to Building, and local Improvements.

As to the Apartments appropriated to the Private and Public Uses of each House.

The Speaker's Residence.

As to the completion of the Exterior.



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approached, as it would ever be under such circumstances, to the best advantage. The proposed addition would, in my opinion, be of considerable importance as regards the increased accommodation and convenience that it would afford in addition to what is already provided for in the new building, as hitherto proposed.

It has long been a subject of serious complaint and reproach, that the present law courts are most inconveniently restricted in their arrangements and accommodation. If it should be determined to retain the Courts at Westminster, the proposed addition would admit of the means of removing this cause of complaint; it would also afford accommodation for places of refreshment for the public, for which no provision has been made in the new building; also for Royal Commissions and other occasional purposes required by Government, and now hired most inconveniently, in various parts of the town, at a considerable amount of rental; or for such of the Government offices as may, without inconvenience, be detached from the rest, such as for instance the office of Woods, or for a Record Office, and chambers or residences for public officers. It will also afford the opportunity of making an imposing principal entrance to the entire edifice, at the angle of Bridge Street and St. Margaret's Street; a feature which is at present required, and which would add considerably not only to the *effect* of the building, but also to its *security* in times of public commotion.

Of the several local improvements indicated in the accompanying plan, none in my opinion is of greater and more pressing importance than that which I have to suggest in respect of Westminster Bridge. The anomaly of the size, outline, and character of that bridge, considered as it must ever be from its proximity as an adjunct to the new Houses of Parliament, must have forcibly struck every one who has passed over or under it since the new building has risen into importance; and the steep and dangerous acclivities of the roadway, as well as its want of width for the traffic that passes over it, have constantly been a subject of public complaint.

In order, therefore, to remove these serious objections, I propose that the superstructure of the bridge should be rebuilt upon the old foundations, which are now in course of being repaired and extended under the able superintendence of Messrs. Walker and Burgess. As it is, in my opinion, of the utmost importance both as regards the effect of the new Houses of Parliament, when viewed from the bridge, and the convenience of the public in passing over it, that the roadway should be made on the *lowest possible level*, I would recommend that the form of the arches of the new bridge should be pointed, by which great facility would be afforded for accomplishing that very important object, namely, by materially reducing the thickness of the crown of the arches within what is considered necessary for arches of the circular form. I am induced also to recommend this form of arch on account of another very important practical advantage which it offers, namely, the elevation of its springing above the level of high water, by which the water-way through the bridge will be the same at all times of tide; whereas at present the spandrils of the arches offer an impediment to the water-way at high water nearly equal to one-twentieth of its sectional area, occasioning rapid currents, with a considerable fall, and sometimes much danger to craft in passing through the bridge under the influence of high winds. I consider it also of the greatest importance, in an artistic point of view, not only that the bridge should be materially lowered, but that it should be made to accord with the architecture of the new Houses of Parliament, in order that both in composition as well as style the *ensemble* should be harmonious and effective. Upon a rough estimate which I have formed of the cost of the new superstructure, I am satisfied it could be erected for about 120,000*l.* beyond the cost which it will be necessary to incur to carry out Messrs. Walker and Burgess's design for widening the present bridge to the extent proposed.

With the view of illustrating the several suggestions which I have made on this subject, I venture to submit the accompanying design for a new superstructure; but in so doing I wish it to be clearly understood that I have no desire whatever to interfere with the employment of the engineers who are now engaged upon the repair and extension of the foundations of the present bridge; who, having so ably commenced the work, should in my opinion be left to complete it.

I leave this subject, therefore, in the hands of the Commissioners, in the hope that they will at their *earliest convenience*, if they should think fit, make a formal and urgent communication to the Government in accordance with the views which I have now laid before them, particularly as an early decision is of great import-



ance, in order that the works now in hand may not be proceeded with further than is necessary to carry out those views, if they should be ultimately adopted.

Next in importance to the rebuilding of the superstructure of Westminster Bridge is the formation of the proposed lines of embankment on both sides of the river, from Vauxhall to London Bridges, as suggested by Messrs. Walker and Burgess in their late Report on the subject to the Government and the Corporation of the City of London.

In the accompanying plan I have shown so much of those lines of embankment as more immediately affect the new Houses of Parliament and their locality. As there would doubtless be serious objections to a public road upon the embankment on the north side of the river, I confine my observations to the southern side, where, if a road could be obtained, it would afford a succession of fine views of London, and the best situation for views of the principal front of the new Houses of Parliament. Having maturely considered the subject, I think it would be practicable to obtain a public road of ample width, upon arches, from the termini of the South Eastern and Dover and the Brighton Railroads at the foot of London Bridge, to the terminus of the South Western Railway at Vauxhall.

The road might be raised upon arches to a level that would coincide with the levels of the roadways of the several bridges which it would intersect, by which means the waterside frontages of the several wharfs need not be interfered with in any material degree; indeed, the extent of such frontages might, by the means of docks of convenient form and size, be very considerably increased, and the archways might to a great extent be appropriated, if desired, to warehouses and other purposes of trade. By extending the archways to a sufficient depth to the south of this road, a frontage for building might also be obtained, particularly opposite Privy Gardens and the new Houses of Parliament, where, if the houses were designed in masses, with reference to architectural effect, they would form an agreeable and striking view from the north side of the river, and effectually screen the present low and mean display of unpicturesque buildings on the Surrey side. The proposed houses, from being raised to a considerable elevation, would have a fine command of the river and the principal public buildings of the metropolis; and having, in addition to these advantages, a southern aspect, would form very agreeable residences, such as would probably be eagerly sought for by the owners of adjoining wharfs, either for their own occupation or that of their principal agents. Taking into consideration the increase of private accommodation to the several wharfs, and the value of the new building-frontage, the proposed work would probably yield a very considerable return for the capital expended upon it; and, when effected, would not only form one of the most striking improvements of an ornamental character of which the metropolis is susceptible, but would materially conduce to the convenience, the comfort, and recreation of the public. It would also perhaps render unnecessary the line of road that has been projected from the termini of the railroads at the foot of London Bridge through Southwark to the foot of Westminster Bridge, for the convenience of the west-end of the town; as the distance to that part of London would be materially shortened by taking the proposed embankment road, and passing over Waterloo Bridge.

The other local improvements indicated in the accompanying plan relate to an enlargement of the spaces immediately contiguous to the new Houses of Parliament, and an improvement of the approaches.

Old Palace Yard is proposed to be considerably increased in size by the demolition of the houses which now occupy that site, as well as the houses on both sides of Abingdon Street, by which means a fine area for the convenience of state processions, and the carriages of peers and others attending the House of Lords, as well as a spacious landing place adjoining the river, would be obtained. The Victoria Tower, as well as the south and west fronts of the building, would thus be displayed to the best advantage. The Chapter-house would be laid open to public view, and, if restored, would form a striking feature in conjunction with the Abbey; and a considerable extent of new building frontage that would be obtained by this alteration might be occupied by houses of importance in a style of architecture in harmony with the Abbey and the new Houses of Parliament, by which a grand and imposing effect as a whole would be produced. As one means of improving the approaches, I propose that the noble width of street at Whitehall should be extended southwards,

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by the removal of the houses between Parliament Street and King Street, by which the Abbey would be wholly exposed to view as far as Whitehall Chapel. The houses on the north side of King Street should be removed for the purpose of substituting houses or public buildings, if required, of an imposing style of architecture. Millbank Street is proposed to be widened and improved, in order to make it a convenient and effective approach from Millbank Road to the Victoria Tower and Old Palace Yard. Tothill Street is also proposed to be widened and improved, in order that it may be made an equally convenient and striking approach to the *Abbey*, the Houses of Parliament, and Whitehall, from the west end of the town. Saint Margaret's Church, if suffered to remain in its present position, should be improved in its external decoration, in order that it may not disgrace, as it now does, the noble pile of the Abbey, which rises above it.

I have thus enumerated all the principal improvements which I should wish to see effected in the locality of the great work in which I am engaged; and, although I have thought it right thus to place on record my views upon the subject, I am aware that a considerable time must elapse before they could all be effected, if approved.

I trust, however, I may hope to see accomplished, at no distant period, the rebuilding of the superstructure of Westminster Bridge, the embankments of the river, the enclosure of New Palace Yard, and the enlargement of Old Palace Yard; which, in my estimation, are improvements of the utmost importance, whether as regards the beauty of the metropolis, the effect of the new Houses of Parliament, or the convenience, as well as the enjoyment, of the public.

I have the honour to be,

With the greatest respect,

Your Royal Highness's most obedient

and humble Servant,

CHARLES BARRY.

*To His Royal Highness Prince Albert, K.G.*

&c.

&c.

&c.



## No. 2.

EXTRACT FROM REPORT OF COMMITTEE ON  
WESTMINSTER HALL.

YOUR Committee, to whom was referred the duty of making investigations respecting the ancient state and modes of permanent or temporary decoration of Westminster Hall, and respecting the dates and extent of its architectural alterations,

Have the honour to report, that they have examined Westminster Hall with a view to the objects of the inquiry committed to them:

That they have reason to believe that the original Hall of King William Rufus occupied the same area as the present building:

That they believe that whatever portion of the fabric of the Norman Hall of the Palace of King William Rufus may remain, it is entirely encased and concealed by the walls of the actual structure:

That the walls of the actual structure, as they now appear, with the exception of the surface alterations made in 1806-7, and also the existing roof, were erected in the reign of King Richard II. in the year 1398; the walls being then heightened, and the original rubble of the Norman work being then encased in ashlar, and the buttresses added:

That they have no reason to believe that there were any permanent decorations in the interior of the said Hall other than those which now exist:

That the temporary decorations on occasion of state trials, or of coronation banquets, varied with the need and propriety of the service to which the Hall was applied:

That in the last year of the reign of King Richard II., the Hall appears to have been "hung and sumptuously trimmed,"—by which phrase your Committee understand hangings of tapestry and other temporary decoration; but that there is no reason to believe that there was at any time any decoration of painting of any kind on the walls; though, in making this observation, it is right to add that your Committee feel that there is in the existing Hall sufficient light for the proposed exhibition of cartoons:

That the use of banners and trophies suspended from the roof or rafters of the Hall was not earlier than the reign of Queen Anne, and was soon discontinued. And in respect to the last subject of inquiry remitted to them, so far as the same has not by anticipation been already answered by the statement that the Hall is substantially unaltered, your Committee find, that in 1821 the two Courts of Justice, which were excrescences on the south side, and which were comparatively modern erections, were removed; that a door in the centre of the south end was opened; that two smaller doors at the sides were closed; that a row of dormer windows was opened in the roof on each side, and certain doors opened to the Courts of Law on the west side.

Your Committee observe that one of the windows on the east side has been partially closed, two windows adjoining the same having been originally closed externally, so far as it appears by the clock tower of the ancient palace rising directly against them, and still obstructing them, though it was reduced in height by the late Mr. Wyatt in the course of the works which he conducted in 1806-7.

ROBERT HARRY INGLIS,  
HENRY GALLY KNIGHT,  
HENRY HALLAM,  
GEORGE VIVIAN.

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No. 2.

Extract from Report of Committee on Westminster Hall.

*Whitehall, March 24, 1843.*



## No. 3.

## MR. WILSON'S REPORT.

## APPENDIX.

## No. 3.

Mr. Wilson's  
Report.

[C. H. WILSON, Esq., Director of the Government School of Design at Somerset House, was, in the course of the last year, employed by Her Majesty's Commissioners on the Fine Arts to proceed to the Continent to collect information relating to the objects of the Commission. Having been furnished with the necessary instructions he left England in August and returned in January last.]

IN the report on the state of middle-age frescos and other mural pictures, which I have now the honour to submit to the Commissioners on the Fine Arts, I propose in the first place to describe and consider the construction of the walls on which such paintings are executed, and then to proceed in order with the other portions of my subject.

Mural paintings were executed upon plaster of various kinds, laid upon walls variously constructed; several examples also occur of frescos which were painted upon plaster laid on lathing. The comparative durability of works executed under these circumstances will be explained by examples, but, in the first place, without reference to the injuries sustained from external causes.

It is not possible to commence with a description of the earliest Christian edifices in Italy; these monuments, in the Byzantine style, do not offer, as far as I know, any examples of painting of a date coeval with their erection; they were first decorated internally with mosaics; and the few remains of paintings, properly so called, in such buildings, have been so frequently repaired that they cannot be referred to as examples of ancient art. With regard to paintings, the date of which is assignable, and which have not been so repaired, the first to be considered are those executed on ashlar walls; these are sufficiently numerous to afford satisfactory evidence. The oldest examples are to be found in Italian Gothic structures, such as the church of Assisi, and the cathedrals of Orvieto and Siena: in the first of these churches there are numerous specimens of the earliest application of the revived art of painting upon walls; in the others instances also occur, which, although less important, may be adduced in illustration of the subject. A few general observations will be offered on the construction of these edifices, and of those subsequently erected as the Gothic style fell into disuse.

The interiors of the above-mentioned buildings are finished in fine masonry; the walls, externally and internally, have ashlar facings, and are hearted with rubble; and although Gothic architecture never attained to a high degree of excellence in Italy, the constructive principles of the Gothic architects are apparent there as in other countries, but not developed in equal perfection; and as there is, in the ornamental detail of edifices of the period, a constant struggle between the introduced Gothic taste and the tradition of the classic, the same struggle is I think discernible in the constructive principles. In some examples the walls are of marble, in others of stone, in others again of brick; but in every case the mere workmanship is very fine.

When, at a subsequent period, the ashlar walls of these buildings were covered with paintings, one, or at most, two, very thin coats of plaster were laid on, sometimes formed of lime and sand, at other times of lime and marble dust; and the pictures were painted upon these grounds. They were in most cases commenced when the plaster was wet; but as, from its thinness, such plaster would dry very rapidly, the pictures were finished in distemper, and therefore cannot be called frescos: and it may be inferred that this mixed art was a consequence of painting upon such thin coats of plaster, made so of necessity, as thicker coats would have destroyed the proportions of the building which were already completed in the stone or brick work: this is exemplified in the door of the Lady Chapel in the cathedral of Orvieto, the thin shafts and mouldings of which are covered with a coat of plaster (to receive the painting), kept as thin as possible to avoid destroying the proportions of these details.

The above are specimens of paintings on ashlar walls. A church of a still earlier date, namely, that of S. Miniato at Florence, affords an example of brick walls on which at a subsequent period pictures were painted: other examples of paintings on brick will be cited.

With the progress of the revival of classic taste may, I think, be remarked a



declension in constructive skill, or at least the introduction of a very careless practice; the rubble and external ashlar facing being retained, while the internal facing is done away with, and plaster is substituted. We also find internal walls so built as frequently not to be at right angles with each other, sometimes not quite perpendicular, and in all cases very uneven on the surface; for these rubble walls are generally built of mixed and indifferent materials, the fragments, apparently, of former buildings, such as small stones, broken bricks, and even bits of tile.

Many fine works of art are painted upon walls built in this careless manner, and thus the unfortunate inequality of their surfaces, which has been so often remarked, and accounted for in so many ways, is readily explained; at times the inequality is increased indeed by the actual bulging of the intonaco; this again is the result of bad workmanship, as in most cases no pains were taken to give the intonaco a key to the mortar beneath: there are one or two curious instances of marking the under coat to give the finishing coat a proper hold, but the practice was not general.\* These ill-built walls are frequently faced externally with marble, stone, or brick building of unexceptionable execution: it is therefore the more remarkable that no pains were taken to bring the internal wall to an even surface by means of plastering,† as could very easily have been done, and in fact as was subsequently done in some cases on equally bad walls, by the Caracci and their pupils.‡

Pictures then are found on three kinds of wall: on the ashlar walls of Gothic edifices, on the brick walls of buildings of different dates, and upon coarsely built rubble walls of different kinds. To these are to be added frescos on lath, of which there are many examples in different parts of Italy.

#### EXAMPLES OF PAINTINGS ON ASHLAR WALLS.

The most important examples are those in the triple church of St. Francis at Assisi. The walls of the lower church are in all probability finished entirely in ashlar stone-work; all the parts that can be seen, that is, those parts not covered with paintings, are so; in those which are painted the pictures seem to be in tolerable preservation.

The upper church is painted everywhere. The walls are internally finished in ashlar; the stones are very small, and being of a red colour, they look from the pavement like bricks set on edge; the seams are not very close, thus affording an excellent key for the plaster, which for the most part is firm; it has however fallen away in great masses near the top of the church, but this is to be attributed to the infiltration of water from the roof; in the transepts, portions have fallen away lower down, possibly from the effects of damp also; and as regards the construction, there seems from this instance to be no cause to doubt the durability of work of this kind.

In the Chapel of the Sacrament at Orvieto the wall is of fine closely-jointed ashlar, the stones being of considerable size; the wall moreover is perfectly dry. The first thin plaster-ground has been scored in a peculiar manner while it was moist: the plasterer has taken the point of his trowel and made numerous circular marks so as to give a key to the intonaco, but as the first coat was applied to the smooth wall, the plaster has fallen down and but little remains. This example seems also to offer another lesson: the walls act as buttresses, resisting the thrust of the great transept arches, and their peculiar construction is exhibited in the sketch, fig. 1. One of the walls is more weakened by windows than the other, and the plaster has entirely fallen off in the direction of the thrust.

The plaster has also fallen off the fine stone-work of the doorway leading into the opposite chapel; and it is to be observed that the frescos of Luca Signorelli have a very uneven surface. The walls of the chapel present, externally, the same appearance as those of the chapel opposite, but they are a foot thicker, and an alteration has evidently been made in the window. It is not improbable that

\* Neither the Germans nor the Italians score or mark the plaster to give the upper coat or intonaco a hold, but they use a precaution in Germany which is more effectual, by mixing rough gravel with the first coats; the intonaco has thus a sufficient hold. The Genoese adopt the same practice.

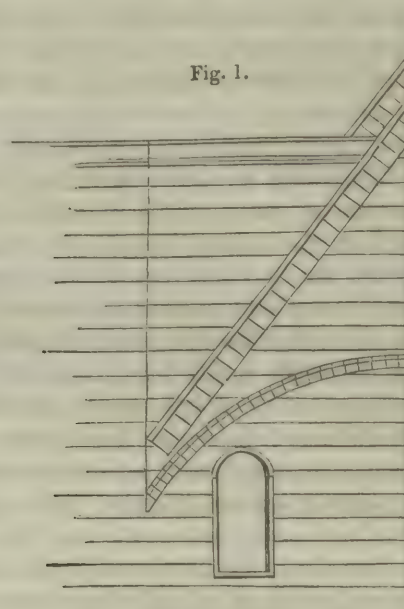
† The words plastering and plaster are used in the general sense; it is not to be understood that plaster or gypsum is mixed with the lime.

‡ It is by no means intended to be asserted that this would be good practice, since the plaster, when of unequal thickness, is apt to crack.



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Mr. Wilson's  
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these walls were lined with a wall of tufo (on which frescos were frequently painted), the artist having perhaps thought it unsafe to paint on the ashlar wall.



Orvieto.

There are some frescos in a small chapel in the Cathedral of Siena, painted upon plaster laid upon the marble wall; in this case the plaster has not fallen away, but there can be no doubt that in general the plaster is easily detached from ashlar walls. It may stand perfectly if not injured by damp or accident, but when injured it falls away in large masses, which is not the case with plastering on any other kind of wall. The frescos last mentioned in the Cathedral of Siena are very wet in warm weather, from the condensation of the damp in the atmosphere on the cold wall. This of itself is a great objection to the execution of frescos on such walls.

#### BRICK WALLS.

The pictures by Spinello Aretino in S. Miniato at Florence have already been alluded to as specimens of an early date and in perfect preservation. The wall is evidently dry, and being well built, the surface of the paintings is even and thus they are not injured by dust settling upon them.

The pictures by Giotto in the Chapel of the Scrovegni at Padua are upon brick; these also have an even surface, and although the colours have faded (possibly from the action of the light, as some of those on the same side with the windows are much stronger in point of colour than those opposite), it may be said that these pictures are generally in good preservation. Those on the vault have suffered from damp.

The library of the Cathedral of Siena, painted in fresco by Pinturicchio (in 1502-3), is probably lined with brick. The walls of the cathedral are, it is true, of polished marble inside and out, but this library was added in 1450 by Pius II., and is in the revival style entirely. The frescos are perfectly even on the surface, which never is the case with paintings of the period on rubble walls, and although it would be so were the plaster laid on ashlar, yet as the damp never condenses on their surface, as in the neighbouring chapel already quoted, these frescos may be adduced as instances of the durability of this kind of painting upon brick walls. But we must look to vaulted ceilings chiefly for specimens of fresco upon brick, as the great majority are so executed, and on these in most instances the frescos are found in good preservation.

Pictures in the same situations in churches are, it is true, exposed to greater danger, there being nothing between the vault and roof, which is too frequently neglected; but in the Palazzi, where they have been properly taken care of, they are found to last perfectly well. The most remarkable in point of preservation are those by Beccafumi in the Palazzo Pubblico at Siena, which seem to be as brilliant as on the day when they were painted.

The Cappella Sistina appears to be a brick building externally, but Signor



Bosio ("Architetto Camerale") having been employed to examine the roof, thought from what he then observed, that the walls were built of tufo faced externally with brick; they are from eight to ten feet thick; whether there is any internal facing of brick for the frescos it is impossible to ascertain, but it is not improbable that the Last Judgment is painted on a brick lining, as its surface is much more even than that of the other paintings in the chapel. Those on the vault must certainly be upon brick, and are well preserved.

The frescos in the Farnesina, which are on brick, are in excellent order; and the fact that Carlo Maratta repainted the blue backgrounds is no proof that such a step was required. The presumption of this artist is painfully proved by the unnecessary retouching with which he has injured the frescos in the Stanze of the Vatican.

The frescos of the later Florentine masters, in the cloisters of several of the convents in Florence, are on brick walls; and except where they have been wantonly injured are in excellent order.

Of a later date there are the numerous frescos of the Caracci and of their scholars. In their time constructive care was exhibited; the workmanship is in every case excellent, the surfaces are smooth and even, and all their frescos are in good preservation, unless injured by accident. Those in the Farnese palace, St. Andrea della Valle, S. Carlo de' Catenari, Sta. Maria Maggiore, and the Ludovisi and Rospigliosi Casini in Rome,—in numerous churches and palaces in Bologna and its neighbourhood,—in Modena, Piacenza, Parma, and elsewhere, may be instanced as proving the durability of fresco: all are on brick, and in all the plastering is excellent.

To this list, which refers to a considerable number of works, must be added the ceiling frescos in Genoa, nearly all on brick vaults,\* and nearly all in perfect preservation. These paintings are chiefly by Pierino del Vaga and his followers, by Cambiaso, Carlone, &c.

#### RUBBLE WALLS.†

Unfortunately some of the most precious works of the great masters are upon walls of this description, and to this their dilapidated state is to be in a great measure attributed. There are instances of such extensive ruin that the cause of the unevenness of the fresco is evident, and it is probable that the same effect invariably proceeds from the same cause. It is quite out of the question to suppose that the wall behind frescos with solid but uneven surfaces, can be ashlar; nor are they likely to be brick, as examples which are certainly painted upon plaster laid upon brick are quite even on the surface, and the external facings of brick in the walls where these uneven frescos are found, are perfectly even. Nor does the unevenness in every case proceed from the bulging of the intonaco (which is easily detected by tapping with the finger), for frescos are often very uneven on the surface yet quite solid.

In the Chapel of St. Cecilia, in Bologna, the frescos by Francia and Costa are unhappily so much injured that the wall can be seen in several places. It is evidently of the coarsest rubble construction, and the frescos are very uneven on the surface. The walls of Sta. Maria Novella, at Florence, are of rubble stone, and the frescos in the choir present the same uneven appearance, as do those of Fra Filippo Lippi in the adjoining chapel.

The frescos by Avanzi in S. Giorgio, and by Titian and other artists in the Capitolo di S. Antonio at Padua,—by Masaccio in the Carmine, by Ghirlandaio in Sta. Maria Novella, and by Andrea del Sarto in the SS. Annunziata at Florence,—by Pordenone in S. Rocco at Venice, and in Sta. Maria in Campagna at Piacenza, have all very uneven surfaces, and all have consequently suffered from the accumulation of dust upon the inequalities, and from the cracking and breaking off of the plaster, partly owing to the bad masonry and partly to the careless way in which the mortar has been applied.

\* I have here to acknowledge a mistake in one of my communications (published in the First Report of the Commissioners on the Fine Arts) in which, misled by the extraordinary evenness of many Genoese vaulted ceilings, I stated that they were of wooden framework; some indeed are so, but the majority are of brick, and the remarkable construction of these is exhibited in the sections given by M. P. Gauthier, in his fine work entitled "*Les plus beaux Edifices de la ville de Gènes et de ses Environs.*"

† By the expression "rubble walls" is here meant all walls chiefly built of irregularly formed stones, whether large or small, as well as other walls to be particularly described.



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The inequality of surface observable in the frescos by Raphael and his pupils has often been remarked. I believe that this inequality is also entirely to be attributed to the manner in which the walls have been built, that is, of rubble alternating with courses of brick in the manner described by Palladio, under the head of "Muri di Cimenti." Signor Bosio says, "Since the building of what may be called Modern Rome, the greatest carelessness has prevailed as to the material, execution, and finish of the masonry; and the same processes have been resorted to down to modern times. The best and most substantial walls are those *entirely of brick*, but being the most expensive as to material, lime, and work, such are very rare. The common mode is to build in alternate courses of brick and tufo—a coarse rotten-looking volcanic stone found everywhere in the Campagna, but which becomes harder on exposure to air. Wherever the wall is to be thick the sides only are done in this way, the centre being filled in 'a sacco,' as it is called, that is, with lime and fragments of stone, brick, and rubbish of every description. These walls are thickly coated with rough-cast externally."

"When a better appearance is required, for instance on churches, a facing of hewn travertine is applied to the basement story, and the mouldings of the upper stories are executed in the same material. The intervening wall-spaces being faced with coursed brick-work: this is rarely bound to the wall, and the Cancelleria, built by Bramante, is faced on the upper story with brick on edge; this work is called 'cortina.'"

Signor Bosio superintended, as clerk of works, the erection of the Braccio Nuovo, in the Vatican, and on that and other occasions had opportunities of examining the walls built by Alexander VI. and other pontiffs, to the time of Sixtus V. These walls are of the class which has just been described, and are generally executed in a careless and insufficient manner. "Roman masons always rely much on thick coats of rough-cast, or plaster, to cover the irregularities and defects of their work, and seem to have done so three hundred and fifty years ago; the impetuous spirit of Julius II. especially hurried works executed in his time; and to such an extent did this system prevail, that all the old foundations of the Vatican buildings are faulty. The ground which slopes towards the Tiber is of a yellow sand, on which these vast fabrics rest, and this sand is said to be ever moving downwards, although at an imperceptible rate; later additions have been secured by piling, which, when the Braccio Nuovo was built, was carried to the great depth of seventy palms." The foundations of the older buildings are carefully watched, but still the walls have suffered, and this sufficiently accounts for the bulging of the plaster in the Stanze, whilst the inequality of the surfaces of these works is explained by Signor Bosio's account of the careless fabric of the walls.

Signor Colombo of Rome, who has much experience in early Italian art, has paid attention to this subject, and says that the Roman masonry, from the cottage to the palace, is the worst in Italy; he also says that in Lombardy the walls are frequently built of courses of brick and rubble.

The old practice of facing such walls as have just been described with brick is continued in Rome, and as there is no bond whatever between the wall and this facing, it sometimes tumbles down in great masses; it is also very objectionable from the unequal settlement that frequently takes place. An example on a great scale is found in the walls of St. Peter's, which, about eight French feet in thickness, are so built as to constitute in reality three walls, the outer one being travertine, the centre one tufo, and the inner facing brick; it is found that these settle separately, and as the building is already injured, it is watched with much care and anxiety.

As in this first part of my Report I have proposed to consider the state of old Italian frescos, with reference to the architectural construction only, I have dwelt at some length on modes of building, from which no danger is to be apprehended by the fresco-painter in this country. Where such remarkable carelessness as to the quality of the masonry has been exhibited, instead of being surprised at the present state of the frescos, we ought rather to wonder that they are preserved at all.

Wherever due attention has been paid to the construction of the walls, pictures either are in excellent preservation, or their dilapidation can be accounted for from external causes which might have been guarded against.

The houses at Genoa offer examples of a different description of rubble wall; they are built of masses of slate which, being hard and brittle, are rarely squared



with the chisel, and there are not many examples of their being wrought into mouldings or other architectural ornamental features. The masses are large, which constitutes the difference between this kind of wall and those last described. All such walls are plastered externally and are generally painted in fresco, mouldings and other ornaments being represented in chiaro-scuro, and the flat part of the wall being painted red, yellow, or green. Some palazzi are decorated with external frescos of historical and allegorical subjects. Taking the constructive principle solely into consideration, the fresco-painting of Genoa upon this kind of wall has stood well; but whilst the examples of paintings on surfaces of this description are not numerous, walls so constructed are, like ashlar, liable to the objection of the damp condensing on the pictures in peculiar states of the atmosphere.

From the observations which have now been made it would appear that plaster will stand upon ashlar walls, especially if, as at Assisi, the stones be small and the seams open; but if the plaster be loosened from this kind of wall by damp or accident, it entirely falls away in large masses, showing that it does not adhere firmly to the masonry. It is not to be supposed that frescos will be again painted upon such defective walls as the rubble walls first mentioned, but it may be noted that the plaster does not fall from such in masses, but rather crumbles down.

It seems evident, from the examination of ancient frescos, that brick walls are the best for fresco, and the practice of the careful Germans and modern Italians are in favour of this opinion. The evidence already collected by the Secretary, and published in the First Report, renders it unnecessary to pursue this subject further.

#### FRESCOS UPON LATH.

There are many specimens of frescos upon lath in Italy; the most ancient is that of the "Trionfo della Morte," by Orgagna, in the Campo Santo of Pisa. The artist probably adopted the precaution from having entertained doubts as to the fitness of the walls of this edifice to receive frescos.

We read in Vasari that Giotto, when called upon to paint here, had the walls very carefully prepared; but his preparations were far from being sufficient, and his works, or those attributed to him, have nearly perished like most others in this celebrated edifice, that by Orgagna excepted, which is in good preservation. It is executed upon a lathing of reeds or stoja,\* as the Italians call it.† The lath in this case is probably merely nailed to the wall without the intervention of standards, as the surface of the fresco is even with those of its immediate neighbours. It has been supposed that the sea air injures frescos; this prejudice is a very old one, but is here disproved. Had it been the sea air, and not the damp in the walls that had injured these frescos, Orgagna's would have stood no better than the others. We may conclude from Orgagna's precaution that that able architect saw where the real danger lay, viz. the damp which rises from the soil or infiltrates from the roof.

The ceiling frescos in the upper Loggia of the Vatican by Giovanni da Udine‡ are upon stoja or lath: the wooden framing to which the lath is attached is executed with a rudeness that would seem almost incredible, and these works have suffered severely from the original defective carpentry and from neglect and damp. (See fig. 2.)

At Florence, in the Palazzo Vecchio, there is a chapel painted in fresco by Bronzino, and the paintings on the ceiling, which are on lath, are in fine preservation, as are all the ceiling frescos in the public gallery of the Uffizj, executed in like manner upon lath or stoja. In the Palazzo Ducale at Venice there are some important frescos by Tintoretto upon a lathed ceiling, which are well preserved; and at the Villa Maser, near Biadine, there are a number of frescos by Paul Veronese on what may be termed lath, although the construction is peculiar.

The construction of these coved ceilings is careful; the ribs which form the arches are of inch deal nailed together, as centerings are commonly made, so as to form ribs of two inches in thickness; these are thirteen and a half inches deep, and

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\* For a description of this ancient mode of lathing, see the First Report, page 32.

† This was ascertained by MM. Signol and Orsel, distinguished French artists, to whom I am indebted for the communication.

‡ These have just been restored, under the direction of the Cavaliere Agricola.



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it must have been allowed to dry, and was then polished. It follows that in walls of this description the red, yellow, and other tints with which it was painted must have been subsequently applied, and had nothing of the nature of fresco, an art which, however, is apparently exemplified in ancient examples, for instance, in the *Nozze Aldobrandini*.

It may be generally stated, without adducing other examples of this period, that where the plastering is uneven, the ruin of the fresco, or its serious injury, is the result, whilst those frescos which have smooth and even surfaces will be found to be generally in good condition; and the most perfect specimens in point of workmanship and preservation are the frescos of the Caracci and of their scholars. These, in the majority of instances, are quite perfect, and may be quoted as triumphant specimens of the durability of this mode of painting.

## THE EXECUTION OF THE PICTURE.

From the consideration of the masonry and plastering, I proceed to that of the execution of the picture; and first of the outline. The history of this process, as observable in the works of Italian artists, is of great interest. We find that whilst several mechanical modes of outlining (fully described in the First Report) were adopted for fresco, each artist used these means in his own peculiar way, little influenced apparently by any received rule; and as every artist commonly adheres to his own method, the execution of the outline may assist in deciding on the authorship of a work of art.

The practice of indenting the plaster with a point or stylus is very ancient, and we find that the figures painted in Etruscan tombs were thus outlined, that is, the point was used to mark the external outline of the figure only. It was employed by the early masters at the revival of art in Italy precisely in the same way in outlining their works in distemper on panel; thus Giotto drew, and his followers; and we find the same practice followed in the Sienese school, with a singular exception, which is, that the figure of the Madonna is entirely marked in with the stylus, that is, not merely the external outline, but the outlines of folds in the drapery are drawn in in the same manner; and a notice of this practice, confined to the school of Siena, is useful, as it establishes a clear distinction between the early pictures of that school and those of the contemporary Florentine masters.\*

At a later period of tempera-painting (referring at present to easel pictures) the point was used in every part of the picture, as is exemplified in the works on panel of Fra Beato Angelico. It then came to be used, when oil was introduced, in the backgrounds only, which proves that the grounds for oil-painting were of the same nature as those previously in use for painting in distemper,† that is, of whiting.‡

It is very remarkable that whilst the point was used in distemper-pictures on panel, it rarely was in those of the same period on walls. It is never found in mural paintings by Cimabue, Giotto, Orgagna, or Benozzo Gozzoli, but was employed by Fra Beato Angelico in the architectural backgrounds only of the paintings in the Chapel of Nicholas V. in the Vatican; in this case he may have pounced in his outline with a cartoon, and then have ruled in the lines of his architecture; but as these lines are carelessly drawn down through the figures, an objection may be started to this theory, as the pounced outline of the figure would easily show where to stop. In Masaccio's frescos in the Carmine the lines of the architecture are put in with the point, whilst the figures are not. It is very difficult to suppose that after the background was thus outlined the figures were drawn in with the brush only. It is true the head of Masaccio in fresco, which exists among the portraits in the Florence gallery, is merely drawn in with the brush; but this does not prove that the outlines of entire pictures containing many figures were so executed.

If cartoons were used in these earlier times, what could be the object of the

\* I had an opportunity of making use of this observation in Rome in the case of disputed pictures, and it excited some attention and debate, both amongst distinguished artists and amateurs.

† The stylus was thus used by many of the great masters; by Perugino in his architectural backgrounds; by Fra Bartolomeo, Mariotto Albertinelli, and others.

‡ The Signor Pacetti of Florence, who has carefully studied this subject, says that the grounds on which old paintings, whether in distemper or oil, were executed, were formed of a fine whiting called "gesso da oro." This is said to be a product of Tuscany, and is unquestionably much finer than any whiting used in other parts of Italy, or in this country. It was mixed with a weak size made from parchment shavings, and could be drawn upon with a point with the utmost facility. The fact that these pictures were so drawn proves the softness of the ground.



curious practice of outlining in a rough and free manner on the last coat of plaster laid on previous to the intonaco itself? This is exemplified in all the frescos by Benozzo Gozzoli in the Campo Santo at Pisa:\* wherever the intonaco has fallen down, the outline of the composition is seen marked in with red; and I was informed by Mr. Gibson, R.A., that in Sta. Croce in Florence there are examples in which not merely the outline, but also the colours are sketched in.

It has been supposed by some that these outlines were intended as a guide to the plasterer in spreading the intonaco, but in no case do the joinings in the plaster coincide with them. If we suppose that the composition was thus sketched in to enable the artist to judge of the proper proportions and positions of the figures, what then was the use of his cartoon in this respect? it would have been more easy to place it against the wall, as is now frequently done.†

It is not easy to explain some of these facts, nor does the question much affect modern practice, but the subject is not without interest as connected with the early history and practice of art. The solution that the figures were freely and readily drawn in with the brush after the architecture had been drawn in with a ruler and point, it is not easy to accept; it implies a certainty and readiness in drawing which it is hardly possible to conceive; and yet this readiness seems asserted in the O of Giotto, who, on the occasion when he drew it, seemed desirous of exemplifying the perfection with which he could outline with the hair pencil; and the practice is exemplified on a small scale, by Andrea del Sarto, by whom there exists in the Academy at Florence a small fresco, the architecture of which is ruled in with a point, and the figures are certainly put in with the brush only; whilst the habit of making alterations in the outlines of his figures in larger compositions does not say much for the careful preparation of cartoons on the part of this artist.

It is very easy to determine by examination whether the point has been used with or without the intervention of a cartoon; in the first case the line is smooth, in the last sharp, and having a ragged edge.

Luca Signorelli seems to have been the first artist, or amongst the first, who used the cartoon and point in the manner followed and recommended by the Germans, but it will appear that this mode, however convenient, may in some cases be objectionable.

Another mode of outlining, that is by pouncing, was extensively adopted; this method, as well as the last-mentioned, of course implies the preparation of a large cartoon; and there was still another mode, or rather union of the modes above alluded to, viz. the outline was first pounced and then, the cartoon being removed, the forms were retraced with the stylus; this is the practice of the modern Italians, and although imposing names may be quoted in support of it, an uncertain and feeble outline is the result, and besides, in sudden turns it breaks out bits of the plaster, leaving unsightly holes in the picture.

A few instances may now be given of the different modes of marking the outline adopted by different masters. Luca Signorelli carefully marked in every necessary outline. Andrea del Sarto also used the point. Pinturicchio used it in his works at Siena and Spello. Although the absence of the use of this instrument is no proof that mural pictures are not fresco, its use is a certain proof that they must be so, showing that the lime was wet when the outline was put in, as any attempt to draw with a point on dry lime, would merely make a series of ruts with broken edges. The fact that Pinturicchio used the stylus at Siena proves beyond a doubt that, however much these pictures may be finished in distemper, they were begun in fresco.

The practice of Luini, may be mentioned as showing his facility in fresco-painting. In his faces the features are merely indicated by straight lines. On such careless outlines he painted female heads, the beauty of which never has been excelled.

Razzi the Sienese, of a still more impatient spirit, dashed in a few lines on the wall indicating the places of his figures rather than outlining them. He trusted to his facility with the brush, and is often very incorrect in his drawing; still the exquisitely beautiful female faces painted by him in S. Domenico, at Siena, are entirely produced by the brush, the outline previously laid in with the point being out of all proportion; thus the point of the nose and mouth of the

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\* Confirmed by Cennini's description (see *Trattato della Pittura*, pp. 59, 60).

† In the passage before quoted Cennini does not speak of any cartoon.



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St. Catherine, as outlined, are fully half an inch below the same features as finished in the painting.

The Venetian masters were by no means careful. Titian seems to have taken little pains in preparing the outline in his fresco pictures, which he seems hardly to have painted *con amore*, although in many respects they bear the impress of his genius. Pordenone used the point, and in some places where he appears to have changed his mind, he has taken the first thing that came to hand to make an outline,—perhaps the end of his mahl-stick, or the point of his dagger, thus breaking out lumps of plaster and producing irregularities in the surface which he never seems to have thought it worth while to have mended again.

Innocenza da Imola offers in his practice a striking contrast to that of the artists mentioned, he puts in every hair and wrinkle with the point, before beginning to paint.

It might be supposed that the spirit of Buonarrotti may have shown itself in the vigorous and impatient marking of his outline, but such is not the case; he adopted the slower process of pouncing. There are no marks of the stylus in the Last Judgment. The remarkable distemper picture attributed to him, which hangs in the Tribune at Florence, is drawn in with the point; the Fates in the Pitti are not, neither is it seen in any frescos of his which I could closely examine.

Pietro Perugino pounced all his outlines, and so did his great pupil Raphael; but his pupils again followed each his own fancy in this respect. The following facts as to the frescos in the Stanze, may be interesting, and when taken in conjunction with other differences in the colour and mode of painting, may not be without value in considering these pictures with reference to the different hands employed in painting them. The stylus is nowhere used in the Dispute of the Sacrament, nor in the School of Athens, except in the drapery of Hippias, where the artist has made an alteration in the folds. In the Parnassus there is no use of the stylus, save in the robes of Homer and Tasso, probably therefore painted by a pupil who followed his own system of outline. In the Heliodorus, Attila, Mass of Bolsena, and Peter delivered from Prison, the point is not used, except in putting in the moon in the last picture. The Incendio del Borgo has first been pounced, and then outlined with a very sharp point on the wet plaster; the picture of the Oath of Leo III., is outlined in the same way, and so carelessly that the plaster is broken out in parts; these two pictures are in this respect a striking contrast to the others. Giulio Romano did not use the point in his Battle of Constantine with Maxentius.

Raphael did not use the point in his fine works in the Farnesina, and the advantage is obvious; those beautiful creations would have been injured by its use, for whilst its convenience makes it very proper to use it in works removed to a considerable distance from the spectator, it never should be seen in those which are nearer to the eye, especially if the light comes from the side.

In the Loggia the outlines of the ornaments bounded by straight lines are put in with the point and ruler, without the intervention of a cartoon; all other lines are apparently pounced, but on minute examination I found that they were pricked on the plaster. It is not easy to understand why so tedious a process was adopted.\*

The Caracci and their pupils sometimes used the stylus, but in the great majority of the works left by them in all parts of Italy they preferred the spolvero or pouncing bag.†

#### PAINTING.

In studying the art of fresco-painting, it is necessary to consult the works of the old masters for examples of execution. In everything that is merely mechanical, we may profitably study the proceedings of the modern Germans; every process may be learnt from their practice, without visiting Italy, the graceful use of the brush excepted. Amongst the works of the present Italian fresco-painters, there is perhaps no example which it would be desirable to follow. The execution of these artists is to the last degree mannered and heavy, and however satisfactory may have been the progress of the French in other modes of painting, they have entirely failed in the few attempts which they have made in fresco.

Avoiding the errors into which we may conceive that our continental brethren

\* A drawing to be pounced must be first pricked: the artist having perhaps to use the same outline again, and being in haste to transfer it to the plaster for the first time, may have caused it to be pricked against the wall, thus making his assistant perform two operations at once.



have fallen in the actual painting of their frescos, we must look to the works of the old masters as examples; in these we shall find painting in fresco, in as many styles, and exhibiting as much diversity of touch and handling, as may be observed in the works of the same artists in oil. There is the same liberty of thought in the treatment of both methods, and genius exhibits its powers with as endless a diversity in the one art as in the other.

We find in the frescos of the old masters every quality of execution that has a name in oil-painting, although those qualities are necessarily exemplified in different degrees; we have transparency, opacity, richness; we have thin and thick painting, nay loading, and that to an extent that cannot be contemplated in oil. We have the calm transparent elegant painting of the Florentines and Romans, the rich variety of the Venetians, and there are cases in which the well-nourished brush of Rembrandt seems represented in the works of the fresco-painters of old Italian times.

The distemper paintings of the elder masters have already been alluded to; it was their practice in laying in the preparatory tints in fresco to make some of these totally different from the colour to be used in finishing in distemper: thus, a dark red colour was almost invariably laid in as a preparation for blue, and this practice was generally adhered to with very few exceptions till after the time of Raphael.\*

In the works of Giotto, in the Campo Santo, at Pisa, the plaster seems to have been painted black in the first instance. Time did not permit a satisfactory examination of these works, but there is an example of the use of black as a preparation for blue in the Farnesina, where Daniele da Volterra† in his frescos on a ceiling in that edifice has first laid in a coat of black in fresco, and then a coat of blue in distemper.

In some pictures, as for instance in those by Andrea Mantegna in the Eremitani at Padua, the blue of the skies has either partially changed or entirely faded, whilst that of the draperies is comparatively well preserved, it is thus evident that from motives of economy different blues were used in different portions of pictures. There are many other examples of this in other parts of Italy.

The Cardinal Bonaventura, in the fresco called the Dispute of the Sacrament, by Raphael, is represented in a purplish-black robe which has been painted over red; this is an instance of the adoption of an indirect process with reference to another colour besides blue. It may be observed, that the cardinal was a Franciscan, an order which is distinguished by a brown dress; and, as it is not brown in the picture, this may perhaps be an instance of a change of colour: but one object of this mode of painting seems to have been the security of the colours against change, while another may have been, the attainment of more harmony in the tone. In the picture just mentioned, Raphael has followed precept in painting the blues in distemper over red, and these have stood perfectly. In the School of Athens, on the contrary, he has painted in the blues in fresco, and they have perished or nearly so, as they have in most instances in every part of Italy where blue has been thus used; both in pictures of this and of previous times. In the great works which Raphael subsequently painted in the Stanze he returned to the old practice of painting the blues above red, probably dissatisfied with the crudeness which was the result of using them on the wet plaster. The blue that has thus been generally used seems to have been of a vegetable nature, as in many instances it has changed to a brilliant green. It may be urged that the use of ultramarine or cobalt may obviate all necessity for such preparations, and secure the pictures against change; but whilst the former is by far too expensive a colour, the latter is crude and harsh in fresco. It seems to have been the blue which was used by the Caracci, and in their pictures, as in those of Guido, it will be found to be frequently out of harmony with the other colours; either these have in some degree faded, the blue remaining the same, or the blue has increased in intensity. Domenichino used distemper extensively in his works; but in those of Guercino will be found a triumphant solution of the difficulty; his blues are put in in fresco, and yet are in fine harmony with

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\* Several Italian artists mentioned to me their opinion that a coat of *terra vert* was laid in at times as a preparation for blue; and as in many places I saw this green colour, I at first adopted the opinion, but on subsequent observation I ascertained beyond doubt that the green was in reality a blue which had changed.

† For whom the criticism of Michael Angelo's drawing of a large head, still to be seen on the wall, was much more probably and appropriately intended than for Raphael.



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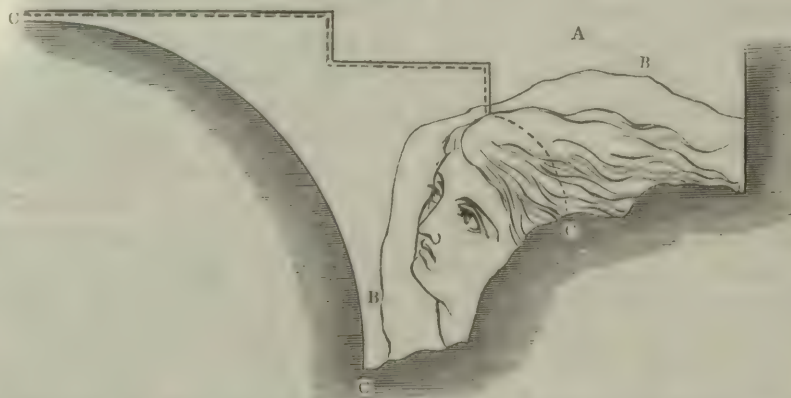
the other tones, they have generally a warm purple hue, and may be either smalt, or cobalt tempered with a red, such as colcothar of vitriol. This is strongly exemplified in the Zampieri Palace at Bologna, where the harmony apparent in a fresco of Guercino is an agreeable relief, after the crudity which offends in those of his masters in other rooms of the same palace: a comparison between the Aurora of Guido in the Rospigliosi at Rome (all the blues in which are not retouched) and that by Guercino in the Ludovisi, further corroborates the above observations.

As has frequently been stated in the previous Report, it was the practice to retouch when the fresco was dry, more especially in the shadows. In some cases it is now easy to detect this retouching; it will generally be found to be proportionably somewhat darker than the painting around; and whilst in many frescos a remarkable polish or gloss may be observed even in situations where that effect could not be produced by rubbing, the retouched parts are invariably dim; this is exemplified in the Evangelists by Domenichino in the church of S. Andrea della Valle at Rome: these are historically known to have been retouched; and in viewing them from particular spots, their surfaces are seen to shine as if varnished, whilst some parts, which it may reasonably be inferred are retouches, such as darks under the arms and in the deep folds of the drapery are quite flat and dim.\*

There are portions in Raphael's pictures which present the appearance just described; in the School of Athens there are a few distemper touches evidently by the master's own hand, which have darkened: for instance, in one head he has had recourse to distemper to represent the external locks of hair. This seems to indicate a difficulty in fresco which at first sight appears formidable. In a picture by Gaudenzio Ferrari, at Milan, a female head with long flowing locks is represented, and the joining is made next the locks, and has a very bad effect; the difficulty is successfully overcome by the German artists without having recourse to distemper, and without placing the joining so as to injure the appearance of the picture. This may best be exemplified by a sketch: the flying tresses are painted in on the back-ground on one day, and the head is put in the next day; the joining is indicated by the dotted line in the figure. The foliage of trees is managed in the same way. It would be vain to think of cutting round the outline of foliage; the outer leaves and thin projecting branches are executed on the same day with the back-ground, and the cutting is kept quite within these. (See figs. 3, 4, and 5.)

To return to the frescos of Raphael. The Heliodorus, Miracle of Bolsena, Attila, and Deliverance of Peter seem to be pure frescos, with certain exceptions already alluded to. In the first of these pictures there is a portion which exhibits a remarkable contrast to all the rest. The papal chair-bearers, known to be portraits of the artist's friends, are painted rather in the style of Pordenone than of Raphael; the lights are much loaded and have apparently been glazed, and, as extensive retouching in distemper has evidently been had recourse to, these retouches have become very dark.

Fig. 3.

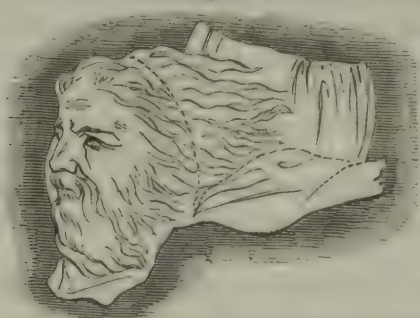


A The entire space above the dotted line is painted in one day, and the flowing hair included; the cut being made at the dotted line C. The line B B represents the joining that less careful Artists would have made. C C C Boundary of another day's work.

\* It also appears from one instance at least, that a retouch in distemper does not change so much from the action of damp as the fresco itself. The pictures by Professor Schnorr, in the Villa Massimi in Rome, are much injured by the action of damp from the soil, and have become light and cloudy. The retouches (for in these early efforts the Professor did retouch) have all become visible, and appear as dark spots. The vehicle employed, as I learned from the artist himself, was yolk of egg and vinegar.

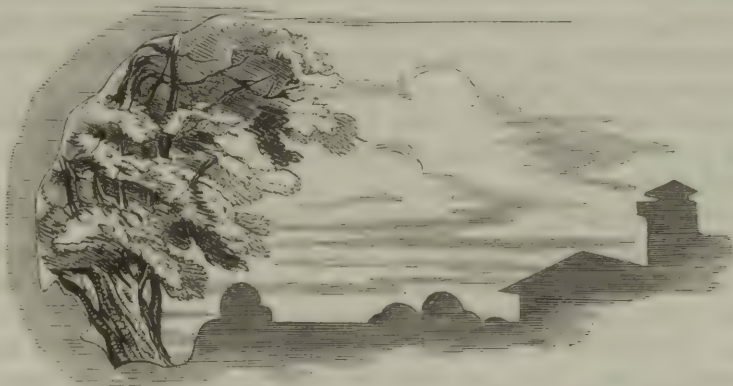


Fig. 4.



Work (or portions of work) of two days. The dotted line shows the cutting. The drapery under the beard is executed the same day as the head.

Fig. 5.



The ostentatious freedom with which these figures are painted contrasts disadvantageously with the calm dignified execution of Raphael. With regard to the duration of this part of the picture as compared with the other portions, apparently in pure fresco, that which is so much retouched has certainly stood as well as the rest, with the exception that parts have become dark.

M. Orsel, a distinguished French artist, who has attentively examined the fresco of the Last Judgment by Michael Angelo, says that it is much retouched in distemper, and without doubt by the great artist's own hand; as this distemper has darkened considerably, the present tone of the picture is accounted for, without having recourse to the supposition that the smoke of candles has been the sole cause. M. Orsel says that the retouching of Michael Angelo's great work is all effected by hatching: this fact necessarily leads us to infer that retouching was carried to a great extent in old frescos, but, as will be shown, hatching is also much practised in the actual process of fresco-painting, and it is consequently difficult to form a very correct judgment in every case as to what may or may not be retouching. Many important pictures exhibit much hatching, which is probably retouching. The Madonna del Sacco of Andrea del Sarto may be instanced; if the very regular hatching over this picture be retouching, it has stood perfectly well. It is not probable that Daniele da Volterra, who added certain draperies in Michael Angelo's fresco, ventured to retouch the figures.

The story of Franciabigio's wrath at the premature exhibition of his fresco in the court of the SS. Annunziata at Florence, may be instanced as supporting the prevalence of the practice under discussion, amongst the old masters: the picture was not finished in the artist's estimation, yet as fresco it would be pronounced to be so: all the intonaco is laid and painted upon, but as he esteemed the work incomplete, it is quite plain that he meant to retouch it in distemper.

From these and other examples we find that although as art advanced, the extensive use of distemper, at first prevalent, was given up, and that pictures were chiefly executed in fresco, still the practice was never entirely abandoned; and till art was revived by the Caracci, it may justly be doubted whether there is one mural picture in existence that is entirely completed in fresco.

Indeed after the adoption of fresco-painting, an apparent love of the older practice induced artists to return to it. Pinturicchio adopted it; his pictures at Siena are unquestionably much painted upon in distemper.\* Those at

\* M. Orsel, however, thinks that these have been retouched in wax, nor is the opinion wholly improbable; in a chapel in the Palazzo Vecchio at Florence there are frescos by Ridolfo Ghirlandaio which have been lately cleaned by Signor Marini, who informed me that they had been glazed with something "unctuous," to use his own term.



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Spello seem to be executed much in the same way. The pavement in one of these pictures, for instance, is laid in flat with white, in fresco; when this dried the artist evidently outlined the divisions of the stones over it, and he then laid on in distemper the colours which varied the pavement. In the pictures by the same artist in the church of Ara Coeli in Rome he has returned to the practice of the early masters; he has begun the pictures in fresco and then entirely painted them over in distemper: and in all the works of this artist, foregrounds and foreground plants, landscape back-grounds, and probably the skies, are executed altogether in distemper.

In the church of S. Onofrio at Rome, there are specimens by Baldassar Peruzzi which are painted in the old way; and the fine work of Melozzo da Forlì, now transferred to canvass and placed in the Vatican, is another instance of the extensive use of distemper. This last picture is in excellent preservation. There seems to be no reason to doubt the durability of this kind of painting although other objections may be brought against it; but where egg has been the vehicle used, the colour, if loaded, has a tendency to scale off, while the pictures darken and become inky in tone.

The Genoese also abandoned true fresco-painting, and used distemper to a great extent, so much so that their works may be considered apart under the head of distemper-painting.

It is evident that the practice of the great masters supports the propriety of a certain amount of retouching, and it may be inferred from their works that no very bad results follow from its adoption within due limits. The Germans, however, maintain an opposite opinion, insisting that it is not allowable and quite unnecessary. If adopted at all, the limits seem marked by the practice of Raphael in his later works; but it may be observed that loose opinions upon this subject might lead to careless practice, and in this view of the case the severe injunctions of the German masters are of value.

#### TRANSPARENCY.

This important quality is perfectly attainable in fresco-painting; it is found in the works of the Roman and Florentine masters; amongst the latter, more especially in those of Andrea del Sarto; in those of the Lombards it is admirably maintained; and its excess is seen in those of the Venetians.

It is not easy to explain how transparency is to be attained in fresco; there is, perhaps, no quality in which our German brethren are more deficient; the brushes which they use are to an English eye small for the work, and the first tint laid on with these presents a streaky appearance, which perhaps could be obviated in some instances by the use of larger brushes, and a different mode of using them. It will be easily understood how this streaky appearance is produced: having first given one wipe of the brush full of colour, the artist follows it up with another, the colour sinking in instantly, and as he cannot lay the second wipe exactly to the edge of the first, the one overlaps the other in parts, and those parts are consequently twice as dark as the others which have got only one wipe, and so he proceeds laying a tint composed of light and dark streaks, but nevertheless transparent: this quality is lost in uniting the tint, for he continues to go over the surface till he obtains what he seeks, a quiet flat tone, which however generally proves a heavy one. Now, in the ancient examples, this union is obtained without sacrificing transparency. In a church near Conegliano there are some curious frescos by a Venetian painter, in which the excess of this quality is exhibited; they do not merit the name of works of art, and are very slightly executed; the colours seem laid in in one wash only, the plaster ground shining through; but these bad pictures prove that it is possible to lay in tints in a transparent and yet flat manner.

Titian frequently makes use of the bare intonaco in particular places; thus in his fresco of *The Healing of the Foot of the Boy &c.*, in the Capitolo of S. Antonio at Padua, the shadows are laid in with brown in a very transparent manner, and for the half-tint he has left the bare lime. It may be doubted whether this practice is to be recommended; it is never found in the frescos of the Florentines or Romans, and that great fresco-painter, Luini, obtains equal lightness and transparency without having recourse to it. Such a practice gives a work a sketchy character which is objectionable, especially in the principal figures.

How the effect of transparency is to be mechanically obtained it remains for the artist to discover by practice.

A Milanese professor says that with a view to transparency it is necessary to



lay in the first tints early in the morning, and then to leave the work and not to resume it for two hours. He further says that the lime, if it have any remains of an injurious caustic quality, exhausts its fury, to use his own words, on these first colours, and may be more safely painted on afterwards. It must be confessed that the frescos by Appiani, which he instanced as examples of the practice, are very far from exhibiting the quality of transparency. Other artists, however, hold the same opinion, and it is therefore proper to state it.

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## HATCHING.\*

The prevalence of this practice amongst many of the old masters (for it is evidently not always the result of retouching) seems to prove that they also found a difficulty in getting flat tints; in some of the later masters it is a mere manner, but in earlier and better examples it may have been adopted in the hope of getting a flat tint without destroying transparency: whatever was the reason the practice was very general, and it is to be observed that the great masters did not cross in this hatching; the lines lie all in one way, and Signor Colombo of Rome, says that the tempera hatchings in Michael Angelo's *Last Judgment* are thus laid on with great evenness and dexterity.

In the works of Raphael, the most perfect of fresco-painters, there is no hatching† anywhere, nor is there in those of Correggio. The hatching with which the Cupids of the last named painter in the Convent of S. Paolo, at Parma, are covered and destroyed, is manifestly the work of another hand; the lunettes underneath have fortunately escaped this profanation.

## SOLID PAINTING.

This is a quality that is easily attainable; it will be best understood by observing, that whilst the plasterer lays on a preparatory intonaco of lime and sand with the trowel, the artist lays on a finishing one of lime and colour with the brush, and he may employ it as thickly as he pleases. I observed in the works of Pordenone in Sta. Maria in Campagna, at Piacenza, that the lights were laid on with such a body of colour that before the lime had time to set, the artist's sleeve, or mahl-stick, or something else in his way, has accidentally ploughed through his work, which he has not been able, or has not cared to mend.

Paul Veronese, in his frescos in the Villa Maser, has charged his lights; and his imitators in their works, both in the above villa and in that of the Obizzi near Padua, have loaded so much that the lights stand up in lumps upon the wall. Such extravagancies, like the washing in of the shadows in the pictures near Conegliano before mentioned, are poor substitutes for a careful imitation of nature.

The lights must of necessity be thicker than the shadows, as there is more lime in the colours of the former than in those of the latter. The great masters laid in their colours without ostentatious handling; their works exhibit no tricks of manipulation; but it is surprising to observe the manner in which some artists seem to have worked their tints. Pordenone has already been alluded to, and Polidoro da Caravaggio produces an effect as if his brush had been full of macguilp, as may be seen in his frescos in Rome, viz. in S. Andrea on Monte Cavallo, and in the Farnesina.

It is necessary to mention these instances to prove the extraordinary dexterity that has been attained in painting in fresco, a dexterity however, which is not to be admired when it produces such effects, and which too often distinguishes the pencil of mediocrity.

## GLAZING.

This process is frequently exemplified in the fresco-works of the old masters; its most successful application is seen in those of Razzi at Siena, where the celebrated picture called the "*Cristo alla Colonna*," in the gallery of the Academy, is a particularly interesting example of its legitimate application in fresco, that is, of its use while the plaster is still moist; in this instance parts are made out by means of it, and much lightness and transparency are attained.

Pordenone invented or adopted some process which resembles that common

\* This term of art means employing lines in shading somewhat in the manner of engravers, but more freely.

† The clumsy hatching visible in parts of the frescos in the Stanze is evidently to be attributed to Carlo Maratta.



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in oil-painting; his works have evidently been glazed after the lime had been allowed to dry; the flesh in all his figures is richly glazed,—the transparent colour filling up the hollows arising from the peculiar loading already described as so remarkably exhibited in his frescos, if they can be called such. Polidoro da Caravaggio seems to have adopted some analogous method, but probably these are the only masters who can be quoted as having adopted a practice so foreign to fresco-painting. Perhaps the artist who painted the papal chair-bearers in the Heliodorus may be added to this brief list. The adoption of such a practice evidently arises from a misapprehension of the legitimate application of fresco-painting. It will be found that the Venetian painters generally had no clear idea of the true mode of employing this art: even Titian fell into the mistake of trying to produce effects of light and shadow and colours, like those which he had been in the habit of producing in his oil-pictures. The light and brilliant colouring of Paul Veronese enabled him to paint with more success in fresco than the generality of his Venetian brethren; but in his works it is evident that this is merely the result of his system, not any attempt at an application of the principles of colour suited to the peculiar art of fresco-painting, which he sometimes practised, and most successfully at the Villa Maser. Palma Vecchio alone of the Venetian masters seems to have truly estimated the powers of fresco; there are two Saints by him in S. Liberale at Castelfranco, which have breadth and dignity.

Razzi has already been alluded to as an artist whose works most prominently exemplify legitimate glazing in fresco; it is not apparent in the works of any other master to the same extent.

## TIME OCCUPIED BY THE ITALIAN MASTERS IN PAINTING FRESCOS.

It is not difficult, in examining some frescos, to ascertain how much time has been occupied in painting them. In some examples, the joinings by means of which this calculation can be made are distinctly visible; in others they are either so well executed, or are so concealed by the use of distemper, that it is very difficult to trace them.

It is evident that the old masters painted with great rapidity; large and important works, judging from the following examples, were executed in a month or six weeks.

The "Incendio del Borgo," in the Stanze, seems to have been painted in about forty days; the group of the young man carrying his father has been executed in three days.

The exquisite group of the Graces, in the Farnesina, by Raphael, has been painted, at most, in five days. The Cupid and the head of the Grace, with her back to the spectator, have occupied one day; the back and part of the lower limb of the latter figure, another. In this day's work the rest of the leg may have been included. There appears to be a joining across the knee; there was certainly one across the neck; both these joinings do not follow outlines, but are in parts of the figure which are in shadow. It is of course better, as has been already observed, to cut by outlines; but this is not always possible, especially in very large figures. The Germans prefer cutting across a broad light when circumstances compel the artist to make a joining where there is no outline.

The graceful composition called the Galatea, also in the Farnesina, has been entirely executed in eleven or twelve days; the head and body of the principal figure have been painted in one day. This subject will be further incidentally illustrated.

## DURATION OF FRESCOS.

The circumstances which must be taken into consideration in judging of the duration of frescos have already been adverted to. It has been shown that where proper constructive principles have been attended to, and where the walls are of good and appropriate materials, the safety of the paintings is in a great measure secured, and it may be certainly proved that fresco is a very durable mode of painting, not surpassed in this respect by any other, if indeed equalled.

But independently of the most careful building, various causes may contribute to the deterioration or destruction of frescos, and as these have been very distinctly described in the First Report it is not necessary to say much on the subject further than to state a few facts.

Damp is the greatest enemy of this kind of painting; it ascends through the

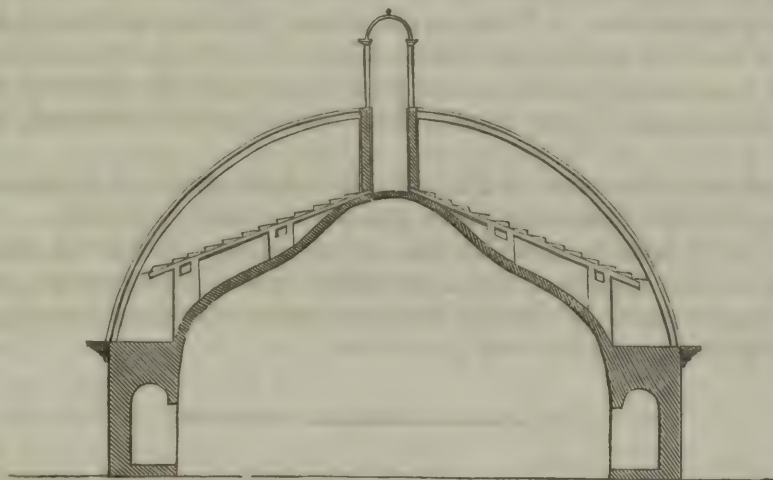


walls from the soil, and descends from ill-constructed or dilapidated roofs. In Venice, where the houses actually stand in the water, the external plastering falls off entirely to a height of twenty feet; in Milan, Padua and elsewhere, I observed that paintings are obliterated on walls to a height of from seven to eight feet from the ground. The destruction of many fine works on roofs and on the upper part of walls is entirely to be attributed to culpable negligence, or to ignorance; this is painfully exemplified in the Duomo at Parma; the old insufficient roof over the dome still exists under the new leaded one which has been added to save the wrecks of Correggio's works from final destruction; and the inadequate construction of the former is sufficiently apparent in the section (fig. 6). Many examples might

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Fig. 6.



Duomo, Parma.

be adduced of injury resulting to frescos from imperfect roofing, and the fact having been recognised, precautions have now been taken after irreparable injury has been done. The tiled roofs of Italy have everywhere been a constant source of injury to frescos, but in some few instances precautions of an extraordinary nature have been taken to make the roof water-tight. At the Villa Maser flat tiles have been laid at right angles to the roof-timbers, the joints being filled with lime. These tiles represent the planking under slates in this country, and the ordinary roof tiles are put over them in the usual way; this makes an impenetrable but very heavy roof. The plan has lately been adopted in the Palazzo del Giardino at Parma, the frescos there by Annibale Caracci having suffered from damp. The Caracci have evidently been alive to the necessity of taking precautions against damp: the vault in the Farnese Palace in Rome, which is under an open loggia, is covered with lead; at the Palazzo del Giardino the upper surface of the vaults has been carefully plastered; but this has not sufficed.

Some frescos by Allori, in the Palazzo Vecchio at Florence, which are on a six-inch brick wall, have lately been destroyed by plastering the back of the wall. In the Library at Siena, the paintings on the vaults were ruined by some masons who mixed lime above them. All these facts prove the necessity of preventing, by every possible means, the passage of damp through the walls, and there is no difficulty whatever in effecting this.

External frescos may never be executed in this country, but their preservation in some parts of Italy may encourage their adoption in corridors and porticos. Paintings are found to be well preserved on external walls turned to a favourable weather quarter.\* Thus, as at Genoa and Treviso, although frescos are nearly obliterated by the action of the weather on some walls, it is to be observed that wherever they are protected by the projection of a roof or cornice, they are well preserved. External damp or sea air has no bad effect. The obliteration of external frescos in Venice cannot be attributed to this, since those at Genoa are preserved; and those in the Campo Santo at Pisa, are doubtlessly destroyed by damp from the soil and roof. As has already been observed, that by Orgagna, in the same place, has not suffered at all from the action of the atmosphere.

The paintings in the upper loggia of the Vatican have suffered severely, owing to the inefficient construction of the roof. Those beneath, from Raphael's designs, have been much obliterated, partly by damp (the corridor above having

\* See the First Report, p. 15.



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been left open till lately), and partly from their having been painted on an intonaco of lime and marble dust; they have also suffered in some measure from violence and mischief. To this last cause, unfortunately, the destruction of many valuable works is to be attributed, as a number of the buildings which should have been consecrated by the works of genius have occasionally served as quarters for the rude soldiery of ruder times, or even for the galley-slave.

Many fine works have been irremediably injured by the populace; even those in churches have suffered in this way, and those in cloisters have also been much injured by wanton mischief. It is a mistake to suppose that the natives of Italy are exempt from this disposition, which is sufficiently proved by the injury inflicted on many precious monuments of art in that country.

Smoke has frequently been mentioned as a dangerous agent of destruction, but its effects can be removed. Thus, in the Palace at Modena there is a large hall, the ceiling of which is painted by Franceschini. The wood-work in the lower part of the hall was entirely burnt some years ago, and the frescoed ceiling was completely blackened by the smoke, but was afterwards cleaned with perfect success.

The frescos by Guercino, at Piacenza, have been injured in a peculiar manner; birds getting into the dome have flown against and scratched them.

It may be proper to mention the frescos of the Bolognese school in the Louvre at Paris, the climate of which resembles that of this country; with the exception of one, destroyed by the infiltration of water carelessly thrown on the floor above, these paintings are in a very good state.

#### DESCRIPTIONS OF PAINTINGS IN FRESCO BY DIFFERENT MASTERS.

IN further elucidation of the subject of this Report, a few descriptions of frescos, from notes made on the spot, are here added. These notes are given in the order in which they were written. No classification with reference to the age of the pictures was thought necessary; the notes were confined, as much as possible, to practical details.

##### TITIAN.

The St. Christopher, on the wall of a back staircase in the Ducal Palace at Venice, is very rich in colour, but there is no tone in it that has not been obtained by means of the usual fresco colours. This picture has been painted with great rapidity, apparently in two days, as there are traces of joining in one place only. The outline has first been carelessly marked in with the point, without any cartoon, and the artist has altered it considerably as he painted. In some places parts of the drapery have been put in without any outline having previously been made, and the background has been hastily rubbed in at the same time with the figure, and is very slight and careless. Titian has hatched over a great part of this picture in a free but somewhat clumsy manner. The intonaco, which is about  $\frac{1}{2}$  of an inch in thickness, has fallen off in some places, showing that it was spread on the brick wall without any previous plastering.

In the Capitolo di S. Antonio, at Padua, there are three frescos by Titian. The subject of the first is St. Anthony proving to a jealous husband his wife's innocence. The effect of this picture is unsatisfactory; but on examination it appeared that the only pure parts are the heads of the lady and her female attendants, and some other more trifling portions: all the rest has been re-painted, apparently in oil. The female heads are very fine in expression; and with regard to the mode of painting, the lights are loaded, the shades quite transparent, and the whole mechanical treatment is that of oil-painting.

St. Anthony restoring a criminal at the intercession of his mother. This painting is in more perfect preservation; the landscape background only seems restored. Titian painted in fresco in a very sketchy manner, and as has been remarked, with great rapidity, this picture having occupied a few days only. The drawing is careless, especially that of the extremities; the draperies are painted in a very slight manner, and the general effect of the picture is not striking. These frescos look like ineffective works in oil. In these examples Titian has attained little beyond harmonious colour. Every part of these works is painted in a thin



manner, the lights excepted. In the body of the youth he has availed himself of the colour of the intonaco in the half tints, the shadows being laid in with brown. Near this work there is another fresco by Titian, which, however, is in a very ruined state.

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## PORDENONE.

There are some frescos by this artist in the church of S. Rocco at Venice. Those behind the altar are remarkable for a washy slovenly appearance; the plaster is quite uneven, and the joinings are clumsily managed. Nothing can exceed the indifference which the Venetian artists have shown to such matters of practical detail. On one side of the nave there is a picture in oil, to which Pordenone has made an addition on each side in fresco. He has succeeded perfectly in so harmonizing the parts in fresco with the work in oil, that it is difficult to detect the difference; but on examination it may be observed that lakes are used in the oil-painting, whilst the reds in the fresco portions are earths only.

The most interesting pictures in Piacenza are those by Pordenone in Sta. Maria in Campagna. On entering the church, immediately on the right hand there is a fresco representing one of the fathers of the church with infant angels around him. This picture would have been in perfect preservation had it not been wantonly injured, much of the lower part having been scraped off the wall. The flesh of the infant angels is painted with a luminous tint, and with a cool pearly tone in the shadows, and has been subsequently finished with a warm glazing; the result in this particular picture is a clearness, brilliancy, and pearly quality, which probably never has been excelled by any master of any school. The taste displayed in the drawing is like that of Correggio, but with more correctness; all the heads are excellent, and that of the father and the cherub to his right, are particularly remarkable. Fine in design, and exquisite in colour, this fresco may be ranked amongst the first productions of painting.

The great dome of the church, the spandrels and soffits of the arches underneath, two smaller domes of side chapels, various pilasters, lunettes, and three great wall-spaces are painted by the same masterly hand. In these works, force of colour is carried as far as seems possible; and in that in the chapel of St. Catherine the success with which the aerial perspective is maintained, whilst bright and hot colours are used in the distance, is surprising. The forms are noble and finely designed, and some of the female figures are strikingly graceful and beautiful.

The effect of colour is, in a great measure, produced by Pordenone's remarkable glazing process, whatever that was. There is a full body of colour underneath, in which the marks of the brush are seen, leaving deep furrows: over all, a quantity of warm glazing is laid on most unsparingly; it may be seen filling the markings of the brush; and the articulations of the fingers and the nails are made out with it in hands which are drawn with the vigour of a Buonarrotti.

In some parts of the draperies this glazing is partially removed, and, if I was not misled by the present state of the pictures, these parts have been painted flat with the local tint, the shadows being merely indicated with a somewhat darker shade of the same hue, and the whole has then been completed with powerful glazing.

This mode of painting stands quite as well as fresco; but it is to be remarked that these pictures, with the exception of the first mentioned, in which there happens to be much naked flesh, have not the luminous quality of fresco, and cannot be viewed as successful applications of painting to architecture.

## PAUL VERONESE.

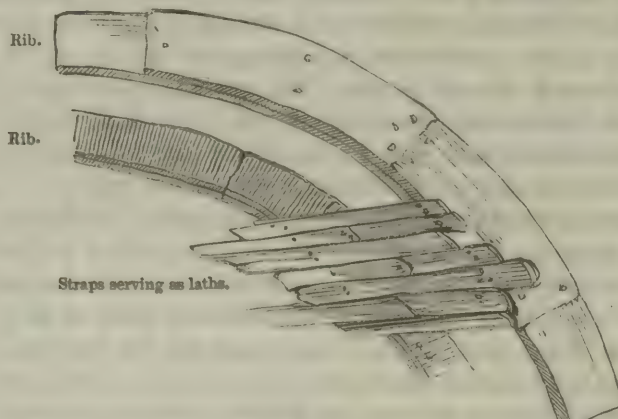
The frescos by this artist in the church of St. Sebastian in Venice are entirely obliterated by damp, and those in the Ducal palace have faded so as to be nearly invisible: those at Castelfranco have also faded greatly, and Paul Veronese is the only artist whose frescos have sometimes decayed in so remarkable a manner; but in the Villa Maser, near Biadine, he has left works which excel in some respects his paintings in oil, (or apparently in oil, for it may be suspected that many, if not most of his pictures, are in distemper,) and place him in a high position as a fresco painter. The Villa Maser was built from designs by Palladio, and was once the habitation and property of Mannini, the last of the Venetian doges; it is now



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the property of Signor Colferrai. In this villa there are eight rooms painted by Paul Veronese in fresco. These paintings are in perfect preservation, one only being a little injured by damp, which has accidentally penetrated through a broken tile. The greatest care has been taken in the construction of the arched ceilings, which are composed of centerings  $13\frac{1}{2}$  inches deep by 2 inches, in two thicknesses, to the under side of which are nailed laths of poplar 3 inches by 1 inch, and on these the plaster is laid, (see fig. 7,) the interstices between giving an excellent

Fig. 7.



Framing and Lathing of Paul Veronese's ceiling-fresco at Villa Maser.

key to the lime; the upper side is also carefully plastered, and the whole has a boarded flooring over, a precaution evidently against the risk of people passing over the ceilings; the roof is carefully constructed with tiles laid under the usual roof tiles and at right angles to the timbers as before described.

The qualities in colour, which are common in Paul Veronese's oil pictures, are exhibited in these frescos, and in some parts with even superior brilliancy. The works are chiefly distinguished by great clearness of effect, but are too slightly executed; the draperies may be said to be washed in rather than painted; still there is great mastery in the manipulation. The heads are very carefully executed, and parts of the flesh may be said to be perfectly painted; the extremities, as usual with this artist, are indifferently treated. There is much loading in the lights and a little hatching in parts, but freely and effectively introduced where he thought it might have an advantageous effect, unlike other frescos by Pellegrini in the same building, which are disagreeably hatched all over, as if he could not manage his materials.

In the arrangement of these frescos much bad taste has been exhibited by the artist: he has not at all considered architectural propriety of design, but in other respects these remarkable works are worthy of attentive study.

The usual fresco colours have been used with one exception, viz. a bright yellow, like crome, which has turned quite black in the high lights, although it has not changed where there is less lime in it. The blue has come off entirely in some parts and has evidently been laid on when the figures were finished and the lime too dry, so that, not being incorporated, it has come off in powder; in other parts, where the artist has evidently been obliged to use it first, it is perfectly preserved.

There are some remarkable landscapes by Paul Veronese in fresco in this villa, in which much ability is shown: in these and in the backgrounds of the other paintings the most poetical effects are produced; a play of light and shadow, finely toned clouds, rainbows, and rays of light are introduced with successful mastery, exhibiting, in a varied and remarkable degree, the powers of fresco.

#### GIROLAMO DA' LIBRI.

At Verona there is a fine fresco by this artist on the wall of a house. It appears that his subject required much red in the dresses of the figures, and in painting the Madonna in the centre, he has departed from prescriptive custom and has made her garment yellow instead of red; her mantle seems to be black, but may originally have been a deep blue.

#### TINTORETTO.

There are some frescos on the ceiling of the "Sala delle Quattro Porte," in the



Ducal Palace at Venice, by this artist: they are remarkable for richness and depth of colour, and are well preserved.

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## LUINI.

In the Brera, at Milan, there are a number of frescos by different Lombard masters, some on the walls, which have been sawn from their places, and others which have been transferred to panel. The most important of these frescos are those by Luini, which are of a very fine quality. They are, generally speaking, painted thinly and with great freedom; but although there is evidence of his having painted with great rapidity, he displays great mastery in drawing. There is much less labour than in his oil pictures, but still to these last the frescos bear a general resemblance. The backgrounds are mostly light, although in some paintings he has relieved the figures upon dark grounds; but there is no attempt to gain depth, which was evidently the object of the Venetian painters: on the contrary, Luini has gone into the opposite extreme in several of his works; in others, however, there is much power, attained perhaps on a better principle than in the frescos of Titian and others of the Venetian school; there is no confusion of tones, but that distinctness, which is essential to the effect of frescos, is preserved. The execution is light and graceful, quite unlike that of the present German school, which is comparatively laboured and heavy.

It is evident that Luini painted in fresco with great rapidity, executing more indeed than an entire figure, the size of life, in one day, and he certainly did not prepare cartoons, at least not for his small works. The painting may be compared to that of Rubens; it is juicy, transparent, and clear. There are, also, portions which resemble the execution of the antique decorative paintings seen in Pompeii and elsewhere. Thus, outlines are often strongly indicated with some dark warm colour; hatching is occasionally used, and dark touches in the shadows are put in freely. Richness is attained by transparency. The drapery in a picture of St. Anna is red, and is transparent in the lights; although white is evidently mixed with it, yet a glazed appearance is given; the shadows are of the same red, laid on thickly, and no other colours are used in the darkest parts, merely the red in its pure state, (this was the system of the early masters;) breadth and a dignified repose are the result. The landscape backgrounds are like the hasty sketches which an artist sometimes makes in water-colour from nature.

There is very little blue in these pictures; the skies are whitish and warm, with a mere indication of blue in some parts.

In S. Maurizio, in Milan, there are a number of frescos by Luini; many of them are in his finest manner, and in some he rivals Titian in power and harmony of colouring, whilst he surpasses him in purity of design. This great artist, unquestionably exhibits far higher powers in fresco than in oil: in fresco he is noble, dignified, and free, and has displayed a conception of beauty in his female heads that perhaps never has been surpassed by any other artist.

The frescos in S. Maurizio would have been in fine order had it not been for the barbarous hand of man: the blues have been scraped off for the value of the ultramarine, and so has the gold with which parts were touched.

At Saronno, near Milan, are also some fine frescos by Luini: his best works are said to be at Lugano.

## GUERCINO.

In the cathedral at Piacenza are some admirable frescos by this artist. He gives at all times too picturesque a character to his subjects to attain much elevation, but here he has, to a certain extent, risen above this; he appears, as usual, a great master of light and shade, is powerful in his tones and delicate in his reflected lights, and in these qualities he is as perfect in fresco as in oil-painting.

## RAZZI.

In the gallery at Siena is preserved the remarkable fresco of Christ tied to the Column, painted by Razzi. This artist, like many others, seems to have prepared no cartoons, but has indicated his subject on the wet intonaco at once with a few lines, trusting to his mastery with the brush. In the picture in question, the head, although carelessly outlined in the first place, is painted with the most touching expression of grief and suffering; the body, which has hardly been drawn in at all, is finely executed, and is soft, fleshy and true to nature. The artist



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seems to have painted with a considerable body of colour; the lights are pure flesh-tints, the half-tints are of that greenish hue seen in Sienese pictures; the shadows of a warmish tone; the whole figure has been painted in one day, and after laying it in, in the manner above described, he appears to have glazed the whole with "terra rossa," (the plaster still being wet,) thus giving richness and warmth, using more or less colour as appeared necessary, and varying his touch to suit the forms. He appears also, in finishing, to have strengthened his outline in parts with a warm brown, and to have thrown in a little of the same colour into the darker part of his shadows to give clearness to his reflected lights. By this system of painting he succeeded in obtaining richness, warmth, clearness. The drawing of Razzi has been criticized, yet it is often very beautiful, full and graceful, and his frequent failures must rather be attributed to his careless impatience than to incapacity. He almost ranks with Raphael and Luini in his representation of female beauty; this is shown in his St. Catherine, in S. Domenico at Siena. Whilst he has left some fine works, he has also left some very indifferent ones, of which class those in the Farnesina at Rome are examples.

## BECCAFUMI.

There are some frescos by this artist in a hall of the Palazzo della Repubblica in Siena, which although in a bad, mannered style, must be mentioned as instances of the softness which may be attained in fresco.

Further observations on the works of the great masters who have painted in fresco would swell these notes to unreasonable length. I have been induced to select the works of the artists whom I have mentioned, as in them qualities are exemplified, which in England have apparently been deemed incompatible with fresco.

A brief description of the ornamental frescos in the loggia of the Vatican may be here added as illustrating the mode of conducting works of this description.

The Cavaliere Agricola obligingly showed me some pieces of plaster that had fallen down in the upper loggia of the Vatican, originally painted by Giovanni da Udine, and lately restored.

The coats of mortar have been before described (see p. 23). On this preparation the ornaments were partly painted in fresco and partly in distemper or in "fresco-secco;" the dust used in pouncing is distinctly seen attached to the intonaco, which proves that it was wet when the pouncing took place. A number of hands must have been employed, and the division of labour and contrivances to paint fast are apparent from various circumstances.

In small panels with arabesques upon them, the tint of the ground was first laid in in fresco, and then the ornaments were painted over this in distemper, and no other process could be adopted; it is manifestly impossible to paint delicate ornaments on a coloured ground in fresco. The bunches of fruit and flowers at the sides of the windows were carried as far as possible in fresco; the joinings going right across at regular intervals are distinctly visible: first the ground was laid in red, then the fruit, &c. painted, and the blue background was subsequently added.

In drawing in these ornaments parts were pounced; parts, as has already been stated, were pricked; some parts were put in with the stylus with a cartoon; and the geometrical lines of architectural ornaments were ruled in without the cartoon being interposed; these lines prove that the paintings were, at all events, begun in fresco, and the joinings in the pilasters show this also; it likewise appears that each pilaster occupied seven days in painting.

That lime with marble dust does not make a good intonaco is proved by these works; the paint in many places has fallen off entirely. The part where it has been being rougher than the surrounding white plaster, the effect now is like that of damask. An intonaco of this kind sets too fast, but the whole preparation has evidently been made to imitate that in the Baths of Titus, which it precisely resembles; the arabesques have in like manner manifestly been painted, so as to imitate as closely as possible, the loaded painting of the ancients, and these arabesques tend to prove that the old paintings of the same kind were not in any respect frescos.



## EFFECT OF STAINED GLASS ON PAINTINGS.

A few facts and observations connected with the employment of stained glass in rooms with paintings in them may not be unimportant, as an opinion has been expressed that windows coloured in any degree are incompatible with paintings in rooms so lighted. It rather appears, however, from many instances, that stained glass may be sometimes so employed with great advantage; and that the excess of light may be thus subdued or otherwise modified so as to produce the most pleasing effect.

In the cathedral at Munich the windows are coloured to a certain height, and although the effect is far from pleasing considered in itself, yet it is very useful as regards the pictures in the church, as the light is brought in from above in an advantageous manner.

At Saronno, near Milan, there are two small frescos by Luini with a coloured circular window between. The pictures are lighted by a window on one side, and could not be seen at all but for the exclusion of white light by the coloured glass in the centre window. In S. Patrizio, at Bologna there is an altar-piece under a window filled with richly stained glass; the picture is well lighted from an opposite window, but if the window over it had been of white glass it would have been impossible to see the picture, which is very dark. The sun happened to shine through the rich hues of the window above, and I observed here, as I had previously remarked at Saronno, that the picture did not suffer in consequence.

At Assisi in the upper church, all the windows, one excepted over the door, are coloured, but in those which are painted, much of the glass is left white; the light is weak in this church, and it is thus apparent that it does not always answer to tint all the windows; even although pure light is partially admitted, but where the light is sufficient every window in a room with paintings may have a certain proportion of stained glass in it, provided pure light be not altogether excluded. It may be objected that coloured rays will be thrown on the frescos when the sun shines, but white rays are quite as objectionable, and besides, frescos never should be placed where the sun can shine upon them, as, like other pictures, they fade sooner or later under its influence; coloured glass in such a case might be an advantage, and the inconvenience from the coloured rays would be temporary.\*

## FRESCO-SECCO.

Certain processes of painting allied to fresco having been referred to in the foregoing statement, it may be desirable to add a brief account of them.

The early mural pictures, although commenced in fresco, were, as before observed, usually finished in distemper, and the vehicle employed was a mixture of yolk of egg and vinegar. This mode of painting was adopted also on panel and on canvass; and it is probable that many Venetian pictures, supposed to be entirely in oil, were painted in this manner, and then glazed and finished with oil colour.

There can be no doubt of the durability of this mode of painting on walls, as there are many well-preserved examples of it by the early masters; but I am unable to quote any instance of the successful adoption of the process in modern times. Professor Overbeck informed me that he painted in this manner at Assisi, but that it was necessary to lay a ground of whiting on the wall in the first place—a process which is manifestly objectionable, and not in accordance with ancient practice.†

An Italian artist informed me that it is necessary first to give the wall a coat of strong size, and then to give it a second coat mixed with the yolk of egg and vinegar.

Another mode of painting, of which there appear to be a few early examples, and of which there are many later ones, is called by the Italians fresco-secco. I was informed that a large painting by Orgagna, in the church of Sta. Maria Novella, is in fresco-secco. I examined it, but hesitate to pronounce an opinion.

The later masters painted extensive works in this manner: the ceiling of the great hall in the Barberini Palace in Rome appears to me to be in fresco-secco; and

\* The example of stained glass in the windows which originally lighted Raphael's frescos in the Vatican has been before referred to (First Report, p. 20, Note). In the church of St. Vincent de Paul at Paris, now approaching its completion, the windows which will throw light on the paintings are to be partially coloured; the other windows are to be entirely coloured.

† See the First Report, p. 33, note 4.

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in Rome, Florence, and Genoa, the ceilings of most of the palaces are covered with paintings executed in this manner; it is the mode of painting still adopted in Italy for nearly all decorative purposes, is easy of execution, and unquestionably durable, whilst it is certainly the most economical process which can be followed.

Fresco-secco has been practised for some time in Munich: the ceilings of corridors and loggie and those of staircases, are thus painted in the palace; and the Chevalier Von Klenze, who first introduced the process at Munich, is satisfied with the experiments which have been there made with it.

The following is a description of the method. The plastering of the wall having been completed and lime and sand only having been used for the last coat, the whole is allowed to dry thoroughly. When a wall is intended to be painted, the surface of the lime is rubbed with pumice-stone, and on the evening of the day preceding that on which the painting is to be commenced the plaster is thoroughly washed with water, with which a little lime has been mixed. The wall is again wetted next morning, and then the cartoons are fastened up and the outline is pounced. The artist then begins to paint. The colours are the same as those used in fresco buono,\* and are mixed with water in the same way, lime being used for the white.

If the wall should become too dry, a syringe, having many fine holes at the end, is used to wet it. Work done in this way will bear to be washed as well as real fresco, and is as durable: for ornament it is a better method than real fresco, as in the latter art it is quite impossible to make the joinings at outlines, owing to the complicated forms of ornaments; on this account walls thus decorated in real fresco present an unsatisfactory appearance. The joinings are particularly observable in the loggie of the Vatican.

Painting in fresco-secco can be quitted and resumed at any point. The artist need not rigidly calculate his day's work, and can always keep the plaster in a good state for working on. But whilst it offers these advantages, and is particularly useful where mere ornamental painting is alone contemplated, it is in every important respect an inferior art to real fresco. Paintings executed in this mode are ever heavy and opaque, whereas fresco is light and transparent. Fresco-secco has been chiefly adopted by late and inferior masters, and none of the works executed in this manner are of great reputation. The early pictures which are designated by the Italians as works in fresco-secco are not probably executed in this manner. The method may have been adopted in repainting parts, and this may have led to the idea that entire works were thus executed.

Fresco-secco is extensively used in Italy at present, and with great success: the chiaro-scuro decorations executed in this manner are excellent; but I found that at Milan, where I had an opportunity of examining some specimens, it did not bear washing like the Munich process. The method seemed the same, but the result differed in this respect, and I had no opportunity of seeing the actual process of paintings executed in this mode, in any other part of Italy.

At Genoa, where the paintings in the churches and palaces have no claim to be called frescos, although generally so described, a compound process has been followed in their execution. They were all commenced, or partly commenced, in fresco, but were finished in distemper, and size has been used for mixing the colours, as they can easily be removed by washing. The object of the Genoese artists has been to supply the fancied deficiencies of fresco-painting in point of colour; but, although they have succeeded in making use of vermilion, brilliant green, and bright yellow, they have not produced satisfactory works of art. The paintings are garish, and out of harmony; the colours subsequently added in distemper do not harmonize with those previously used in fresco, and the general effect is totally devoid of that transparency which is distinctive of good fresco-painting. The Genoese have brought fresco down to the level of mere size-painting; and the works which they have left are proofs of the danger of carrying the practice of retouching too far.

In the Doria Palace instances occur in which it may be observed that the entire picture was not prepared in fresco and then retouched in distemper, but that portions were painted in fresco and then, the plaster being allowed to dry, the remaining portions, not previously touched when wet, were begun and finished in distemper. Pierino del Vaga, or perhaps Pordenone who painted in the same palace, may have introduced this practice as well as others equally objectionable.

CHARLES H. WILSON,

\* Fresco-buono, or buon-fresco, is the ordinary term for the regular process as opposed to fresco-secco.

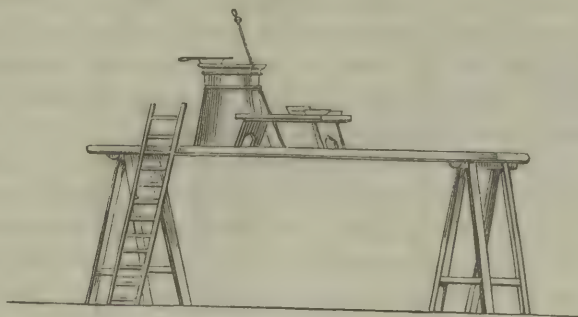


The annexed wood-cuts (figs 8, 9, 10, 11,) exhibit some of the contrivances for scaffoldings, &c. formerly and still in use in the practice of fresco-painting.

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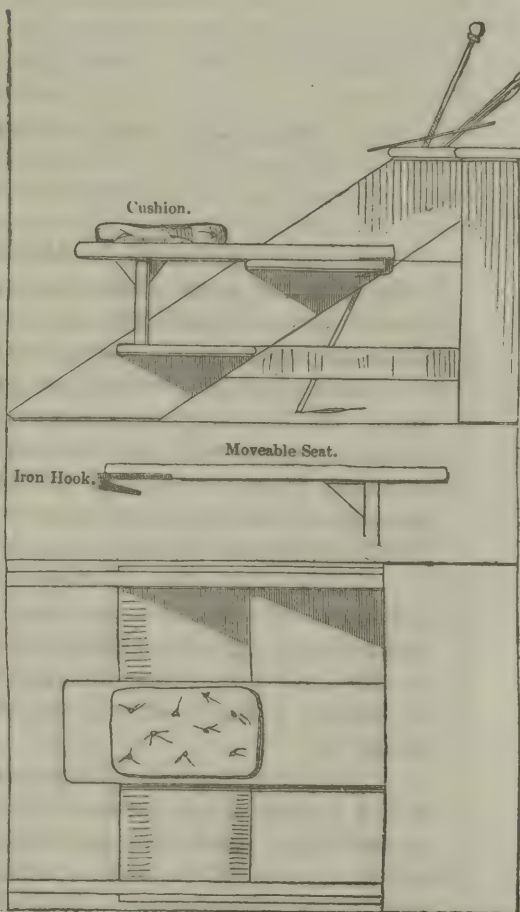
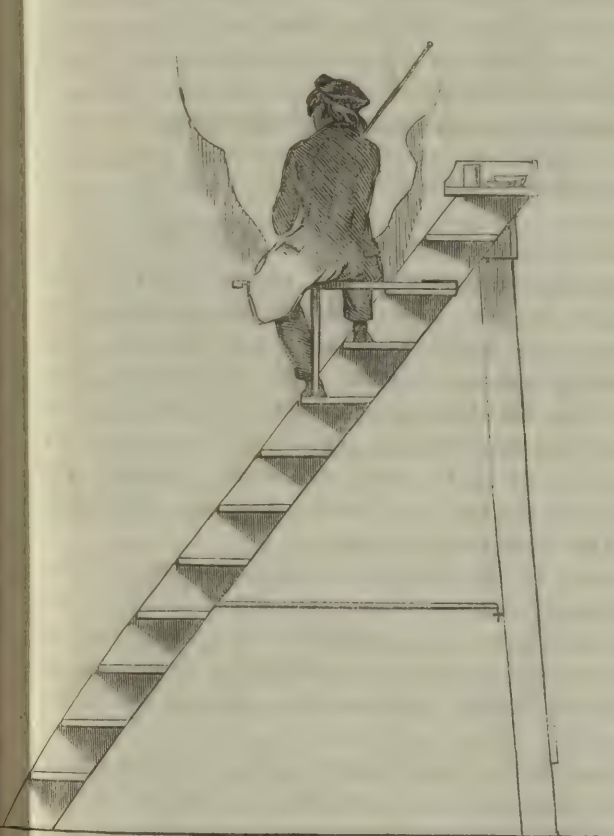
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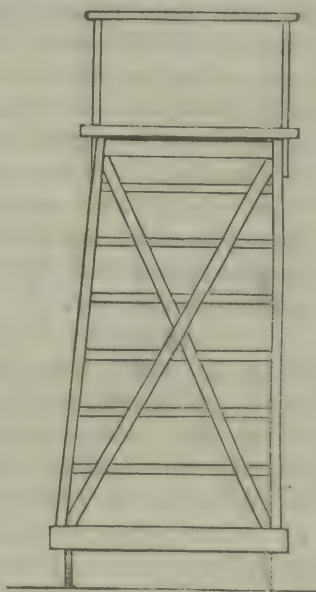
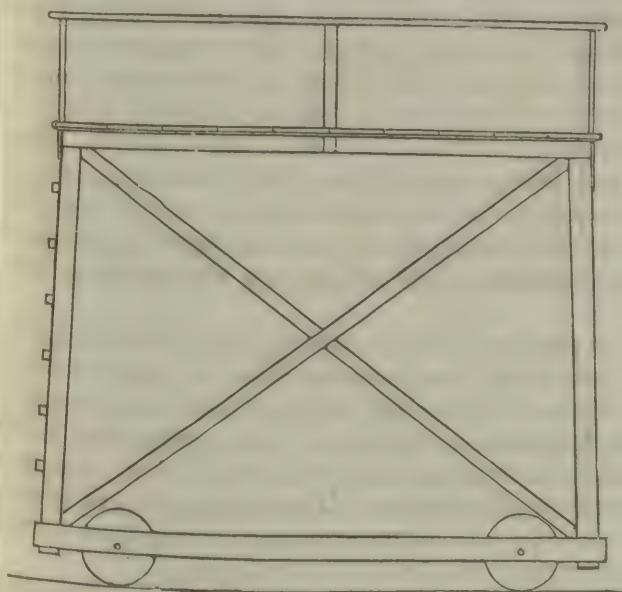


Scaffold &c. of an old Fresco Painter, from a Fresco in the SS. Annunziata at Florence.

No. 9.



No. 10.



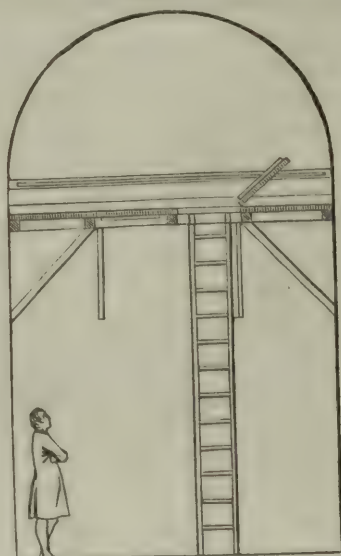
Scaffolds and Steps, with Seats.



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Scaffold, with aperture in the centre to enable the Artist to see his Picture from the floor.

A letter, addressed to the writer of the above by S. A. Hart, Esq., R.A., lately returned from Italy, contains some interesting facts respecting the comparative durability of certain colours in fresco. The earths evidently stand best, while the blues, which are often imperfectly prepared mineral compositions, and the blacks (greys), which are generally animal and vegetable substances, have faded. Such consequences may suggest the use of fitter materials for these pigments. It also appears, that even the action of the sun does not rapidly obliterate colours prepared from earths, and to the employment of such materials probably the duration of external painted decorations in the hottest climates may be attributed. The following are extracts from Mr. Hart's communication:—

“Over the altar of Santa Croce, in the chapel of the Incoronata in the Duomo at Mantua, is a very fine fresco by Andrea Mantegna, dated 1453, representing the Virgin and Child and St. Leonardo. It is painted on a ground laid on scagliola, (if not of that material some other composition imitating stone,) and is in perfect preservation; it was removed hither from another church called St. Gothard.

“On entering the Camera de' Cavalli, in the Palazzo del Te, I was struck with the great truth shown in the imitation of the horses, six in number, of the natural size, painted in this room. The two bays are nearly as perfect in preservation as could be desired, while the three white and the remaining one, an iron grey, have suffered much. One of the white horses is now indeed a mere shadow. All the warm colours here have stood, while the cool have faded. These are said to have been painted by the pupils of Giulio Romano, Benedetto Pagni and Rinaldo Mantovano, from the designs of their master. The same scholars are said to have painted the ceiling of the Camera di Psiche in oil, representing various subjects taken from Apuleius's fable. These, like the works similarly painted in oil in Rome by Sebastian del Piombo, (at Sta. Maria del Popolo, and S. Pietro in Montorio,) are turned black and heavy, especially in the shadows; a remark which cannot with equal truth be applied to the subjects in this room beneath in fresco, in which not more than a certain amount of depth is indulged in, calculated to give space and light to the apartment. The ceiling, on the contrary, looks ponderous and low.

“The subject of the banquet prepared for the marriage of Psyche is full of the nude, which though too red and false in colour, and dense in the shadows, is yet a good example in one respect, showing how the warm tints endure, especially in the flesh, where ochres and deep reds are employed. The greens also in the vegetation or landscape remain, while the sky and mountainous distance have subsided into a heavy indigo tone or a light slate colour. The ceiling pictures, which, as before stated, are painted in oil, are executed on a mortar laid on reeds placed on rafters crossing beams like our ordinary mode of lathing a ceiling.

“The gigantic figure of Polyphemus is tolerably preserved, and is a fine



example of precision and finish on so large a scale. The restorations are very obvious, and show how much darker they are likely to become than the general colour they are intended to match.

"In the Camera de' Giganti all the flesh-tints are again best preserved, while the skies and water have again faded to the usual blackish or slate colour; the yellows and greens having retained their colour. Here the intonaco, very thick, is seen in large blisters ready to detach itself from the wall. The outlines of these gigantic figures are boldly drawn with a point, and the execution exhibits great precision and finish. The joinings are all cleverly managed, considering their great scale, and are not readily perceptible without close scrutiny.

"In the fresco of the Ratto di Elena, in the room called that of the Siege of Troy, in the ducal palace at Mantua, the nitre has almost entirely eaten up all the greens and blues. Most of the other works in this chamber are in a similarly bad state, owing to the dampness which it is said was occasioned by the roof having been stripped of its lead in the year 1630, thus exposing these works to the effects of rain and frost. On rubbing these frescos with a moistened finger, and then applying it to the tongue, a strong nitrous taste was perceived. In this room again the grey horses, the armour of the soldiers, water, skies, and all objects in which cool tints have been employed, have faded.

"At Cremona, the southern transept of the cathedral has frescos attributed to Giorgio Casselli, and said to have been executed about the year 1301, (subjects from the Old Testament); they are more curious than fine in art, but interesting, from the fact of their having lasted so well, especially considering, as I hear from a native of the place, the dampness of the situation of the city, and its tendency to nitrous formations. Pordenone's large Crucifixion on the wall inside the principal door is powerful to heaviness, yet as an instance of manipulation on a large scale worthy of attention. A thick intonaco appears in parts, spread on a wall built of marble, slightly roughened on its surface with a pointed instrument. The same kind of roughening, though not quite so regular, I observed on the walls of some houses in Assisi, in the street leading to the church of St. Francis, many portions of which had yet pictures adhering to them, and these were done at least by the school of Giotto.

"The church of St. Sigismund at Cremona is literally covered with the works of the brothers Campi; hardly a square inch has been left vacant. These frescos, bearing date many of them 1566—77, are all vigorous and brilliant, and are perhaps on the whole some of the best that could be adduced in favour of the material. Among other colours, a green of an emerald kind, and a most vivid blue, I have never before seen equally well preserved; they are especially brilliant here in an Ascension by Bernardino Gatto, called Il Sojaro, a pupil of Correggio. Probably this church was built of better materials, and on a dryer soil, as the walls with their decorations are in perfect preservation down to the very pavement. The walls of this church on the outside towards the garden, to an extent of six feet and a half, English measure, from their bases, have a pavement of red burnt bricks laid edgeways (the herring-bone form). Was not this probably done to prevent an attraction of moisture to the walls from any vegetation growing outside them, and may it not be partly owing to this precaution that the high state of preservation of the paintings down to the very pavement, a circumstance so very unusual, is to be attributed?

"In Brescia, a whole street, Il Corso del Teatro, has the fronts of the second floor story painted with a series of scriptural, mythological, and historical subjects, attributed to the Cavaliere Sabatti. They have suffered very much owing to their complete exposure to the weather, but here, once more, the warm colours have remained, and in many portions are thoroughly well preserved. Some of the actions of the figures in these subjects, judging from their remains, are very grand; and equally so is the style in which they are drawn; many of the deep but brilliant lake tones are worthy of a Venetian.

"The walls of the church of S. Zeno at Verona are painted to a great extent in fresco. The mortar, of a moderate thickness, has been laid on a stone resembling Portland stone, and over this first coat a thin layer like a wash has been applied for the ground of the painting. The face of the stone is slightly but very regularly roughened, as if with a toothed instrument, to hold the mortar. Some frescos in the choir, executed on brick surfaces, are the best preserved.

"The sacristy of Sta. Maria in Organo contains some beautiful studies, three half figures in every compartment (of which there are fourteen) of "padri Bene-

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dettini ed Olivetani," all in white dresses, hooded, relieved on blue grounds, and all in the most perfect condition. Eighteen lunettes contain each two portraits of the popes who have been elected out of these orders. The blue grounds are relieved with gilding, and have stood perfectly. These works are all by Moroni. Vasari justly speaks of this place as one of the finest sacristies in Italy.

"I have observed constantly in churches that those works farthest removed from the ground have always endured best, and there is a strong proof of it in Verona, in one of the earliest built churches, S. Nazario, particularly in the works of Falconetto.

"On the walls of the cloisters of S. Stefano in Venice, unsheltered from sun or rain, are some remains of frescos by Pordenone. Those facing the west have stood the action of the sun's light wonderfully well, being now as deep and bright as one can imagine them to have been when first done. The shadows look a little grey and misty, while the blue backgrounds on which the figures have been relieved are either turned black or purple, or have disappeared. Here the layers of mortar are thinly spread on a brick wall, and on the most exposed side, the west, have been but partially detached from the bricks. A female figure, in a deep rich red drapery has astonishingly preserved its colour; a yellow and part of a green drapery have lasted equally well; while a purple is nearly gone. The paintings on the south side, where the intonaco is more damaged, have as usual retained more of the warm vigorous tones than of the cooler hues. The flesh tints of all these pictures are worthy of Titian or Giorgione, and when the sun-light illumined them, their effect was most glowing. As most of the scenes represented are in the open air, with skies and landscape, these works again show how little such portions have resisted the influence of time."

*July 27, 1843.*

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## No. 4.

## MEANS OF PREVENTING DAMP IN WALLS.

IN buildings erected without due precautions, in humid situations, it is found that the damp rises through the masonry by capillary attraction. The external coatings of the walls are thus affected to a considerable height: not only paintings are destroyed, but the plastering itself becomes detached. In Venice, where the foundations of so many houses are partly immersed in water, it has been remarked that the plastering is frequently loose, even to the height of twenty feet;\* the presence of damp at a still greater height, in a less pronounced form, may therefore be inferred. It is probably owing to the action of moisture thus communicated, that paintings in the open air have decayed so generally in Venice; for it has been already remarked that the sea air, which is sometimes assigned as the cause of this decay, has had no such effect on external painted decorations in Genoa, the foundations of the houses being there dry.

It is to be observed, that in Italy, the use of pozzolana in mortar and, above all, the warmth and dryness of the air in summer, tend to arrest or repel the progress of damp; so that its consequences, even in exposed situations, are less rapidly destructive than in northern climates. These correcting causes, insufficient as they sometimes prove, may account for the absence of any precautions in Italian and in ancient Roman buildings to check the ascent of moisture in walls. The ancients sometimes took effectual means to exclude damp *laterally* by means of double walls, but, except by placing charcoal or other dry materials under pavements and foundations,† they seem to have taken no care to intercept the progress of moisture in a *vertical* direction. The method, recommended by Vitruvius,‡ of excluding damp by double walls was occasionally adopted in Roman edifices in this country; for example, in the Roman villa at Woodchester, in Gloucestershire,§ and in that of Mansfield-Woodhouse, in Nottinghamshire. || These precautions may account for the comparative preservation of paintings on the internal surface of the walls of houses so constructed.

Modern architects on this side the Alps, compelled by the effects of a humid climate and soil, have gone to the root of the evil. M. Von Klenze, of Munich, having remarked the occasional ravages of damp on the external and even internal walls of many Italian buildings, and the consequent decay of the paintings executed upon them, adopted a remedy, which is now common in Munich. At the third course of bricks (the material usually employed in Munich) above the surface of the ground, the whole horizontal surface of the wall is covered with a thin sheet of lead, which is protected by a coat of pitch on each side; ¶ the building then proceeds as usual. "The soil at Munich," Mr. Wilson observes, "is gravel, and no particular precautions seem to be taken to protect the lowest floor or pavement from the damp of the ground. The pavement of the Basilica is laid on the soil, a thick layer of gravel only being spread underneath. In the ground-floor rooms of the *Residenz*, or royal palace, I observed no dwarf walls, which in our own country would have been considered indispensable, to carry the sleeper-joists for flooring, and to ensure due ventilation. In so important a building as the Munich Basilica, we should have vaulted the whole space, as a necessary protection from damp."\*\*\* The dry gravel-bed within the foundations is, however, considered sufficient to protect the ground-floors in Munich; and the possible ascent of moisture by the walls is at all events guarded against by the sheet of lead coated with pitch. M. Hittorff, of Paris, being consulted as to the durability of lead so employed,†† was of opinion, from numerous instances of its use,

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\* See Mr. Wilson's Report.

† Vitruvius, *De Architect.*, l. 3, c. 3; l. 7, c. 1, and c. 4. Compare Leon Battista Alberti, l. 3, c. 5; and c. 16.

‡ L. 7, c. 4.

§ Lyson's 'Roman Antiquities of Woodchester,' p. 7.

|| *Archæologia*, v. 8, p. 366. Where there is not sufficient space for a double wall, Vitruvius suggests the application of hollow tiles, covered on the inside with pitch. A figure given by Perrault (translation of Vitruvius), after Rusconi, explains this contrivance. On the subject of double walls, see also a communication by Messrs. Smith (Scotland) in the 'Transactions of the Royal Institute of British Architects,' vol. i. p. 60.

¶ Mr. Wilson's notes.

†† *Ib.*

\*\* Mr. Wilson's notes.



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though for different purposes, in ancient edifices and in ancient sculpture, that it may be considered sufficiently durable, when protected in the manner above described.

In the Appendix to the first Report mention was made of a contrivance adopted by M. Polonceau, to intercept the ascent of humidity in buildings, by a layer of asphalte on the horizontal surface of the walls, immediately above the surface of the ground. Some doubt having been thrown on the fitness of this material for such a purpose, a further communication on the subject was published in the 'Revue Générale de l'Architecture' for February, 1842. The following is a translation:—

"The number of the 'Revue' for November last contains a letter from a correspondent who, in consequence of an unsatisfactory trial, doubts the efficacy of the method proposed by M. Polonceau for preventing the damp of the soil from rising in the walls of buildings.\*

"Although M. Polonceau's answer appears to me sufficient to re-assure your correspondent, I may be permitted, in support of the method referred to, to state the result of a similar experiment, made under circumstances eminently calculated to exhibit the action of moisture near the foundation of walls.

"In 1839 I superintended the construction of a house of three stories on the Lac d'Enghien. The foundation of the building is constantly in water, about  $19\frac{1}{2}$  inches, below the level of the ground-floor. The entire horizontal surface of the external and internal walls was covered, at the level of the internal ground-floor, with a layer of Seyssel asphalte, less than half an inch thick, over which coarse sand was spread.

"Since the above date no trace of damp has shown itself round the walls of the lower story, which are for the most part painted in oil of a grey-stone colour. It is well known that the least moisture produces round spots, darker or lighter, on walls so painted. Yet the pavement of the floor, resting on the soil itself, is only about  $2\frac{1}{2}$  inches above the external surface of the soil, and only  $19\frac{1}{2}$ , at the utmost, above that of the sheet of water.

"The layer of asphalte having been broken and removed, for the purpose of inserting the sills of two doors, spots indicating the presence of damp have been since remarked at the base of the door-posts.

"The porter's lodge is built on a higher level, with similar materials, but, being less exposed to damp, the walls were not defended with asphalte; the foundations do not descend to the water-level, and the ground-floor is boarded: yet the lower parts of the walls are spotted with damp. This affords decisive evidence that the preservative in the first-mentioned case is the asphalte.

"I confess I was not without fears as to the compressibility of the asphalte, when softened by the great heats of summer, although I am inclined to believe that walls of 20 inches thick never attain the temperature of the atmosphere, especially at the base, on account of the proximity of the soil, and the alternation of temperature by day and night. I thought it, however, possible that the layer of asphalte might spread under the pressure of the walls and protrude beyond the external joint, but it has not protruded a millimetre.†

"I had even supposed that the unctuous nature of the asphalte might, in case of an unequal settlement of the foundations, occasion a partial slip of the materials. To obviate this, rows of flints, as large as the fist, had been incrusting midway in the thickness of the masonry, and parallel with the axis of each wall, forming a sort of key (*engrenage*) between the foundation and superstructure. The asphalte, it is to be remembered, entirely covered these flints.

"It may, perhaps, be objected that a trial of two years, and the pressure resulting from a mass of masonry ten metres (about  $32\frac{1}{2}$  feet) in height, are insufficient to demonstrate the infallibility of the proposed method: be it so; but another example may be referred to, which, though by an opposite result, tends to support the above statement.

\* The experiment referred to was made in building a theatre of anatomy on the site of the Cemetery "De Clamart," in Paris. The asphalte was applied in too liquid a state, and flowed out at the joints, in consequence of the pressure of the mass of wall above it. M. Polonceau, in his answer ('Revue,' vol. ii. p. 589), explains that the asphalte employed by him is not apt to escape, even in summer, and under the greatest pressure, and that it is nevertheless elastic at a temperature of four or five degrees below zero. He further observes, that it differs from the asphalte sometimes employed for pavements, inasmuch as it contains no lime. He adds, that one-fourth of an inch is quite thick enough for the layer, and that coarse dry sand should be well spread over it.

† A millimetre is about the 26th part of an inch.



"Another house was built at the same period, on the same soil, at the distance of about 33 feet from the one above mentioned. The area of the ground-floor of this second house is 2 feet 1½ inches above the level of the garden, and rests on sleeper-joists separated from the soil by an empty space of about 2 feet 7 inches in height, which is ventilated by numerous air-holes. Before this floor was laid, the horizontal surface of the foundation walls had been covered with a layer of Roman cement about an inch thick. Notwithstanding all these precautions the damp has ascended the walls as high as 3 feet and some inches above the level of the flooring.\*

"Thus, of these two examples in the immediate neighbourhood of each other, and on the same soil, the building which was most exposed to the action of damp has been the best preserved from it, owing to the layer of asphalte.

"It should however be stated that the walls of the house where the asphalte was used, are constructed up to the basement-flooring, with a somewhat solid stone (*meulière*), and with a mortar composed of hydraulic lime, whilst those of the other house are built of lumps of gypsum, cemented with the same material even in the foundation. It is well known that constructions in stucco absorb moisture, even before saltpetre shows itself, much more easily than constructions in mortar. I have seen an instance where the damp has risen 4 or 5 feet in a few days in a slightly-built enclosure cemented with stucco, the base of the wall being in water.

"There is, therefore, every reason to conclude that the method tried and warranted by M. Polonceau is safe. It is even preferable to the mode last referred to on the ground of economy, since the layer of asphalte proposed by him is only 5 millimetres (less than a quarter of an inch) thick.

"I regret that that skilful engineer has not given the cost of the superficial metre of his composition. With regard to that which I have used, it costs the same as the composition for pavements,—that is to say, from seven to eight francs the superficial metre (square of 39½ inches).

"To prevent damp from penetrating the walls of ground-floors, it is usual to paint their perpendicular surfaces, to line them with wood-work, or with plates of metal. These methods, it is true, prevent in some degree the evaporation of moisture in the apartments; but, far from hindering the ascent of humidity from the soil, they, on the contrary, promote it. Oil-paint, applied to the external surfaces of walls, is a certain means of rendering the rooms of the ground-floor uninhabitable. The damp, with which the base of the walls is saturated during winter, being no longer allowed to evaporate on the outside by the action of the sun and the warm dry air of summer, is driven inwards. If, again, wainscot or zinc linings, or coats of paint, be opposed to it internally, the damp, rotting or oxydizing such protections in its progress, may ascend to the first story, especially if the walls be cemented with stucco. I have seen examples in the country of walls thus treated, in which the damp ascended every winter to the height of about 27 inches above the level of the ground. A coating of zinc, 1 metre (39½ inches) in height, was, in one case, applied to remedy the evil; the following year the damp rose to 30 centimetres (about 13 inches) above the zinc: the zinc lining was raised 50 centimetres (19½ inches) higher, and the following spring the moisture had passed even this new protection by 20 or 30 centimetres. These facts and observations warrant the conclusion that the only means of preventing moisture from penetrating the walls of the ground-floor consists in interposing between two courses of masonry, and at the level of the internal ground, an elastic and but moderately compressible substance, which shall be impermeable, incorruptible, and insoluble,—such as bitumen properly prepared, lead, tin, &c.†

"As before observed, oil-paint on the outside of houses in almost every case is rather injurious (as regards the point in question) than otherwise. It does not expel the damp from within, on the contrary it drives it back. It does not even preserve stucco coatings, for after the application of the paint a sort of chemical decomposition takes place in them. On every part exposed to the rain, the wet,

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\* A similar instance of the inefficacy of cement for the purpose in question is recorded in the 'Transactions of the Institute of British Architects,' vol. i. p. 59.

† The efficacy of this contrivance cannot be doubted, and it may be considered an indispensable first precaution against damp; but it need not supersede the application of suitable protections on the perpendicular surfaces of walls. It must be obvious that, provided there be no damp to escape from within the body of the wall, there can be no danger in rendering the exterior surface impervious to it. On the western coast of England the sides of houses are often lined with slates; and some such defence (in addition to that above recommended) would often be necessary in exposed situations.



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lodging in the numerous minute fissures which take place in a few years in the pellicle of paint, dissolves the plaster, producing channels which rapidly increase, and give the surface a worm-eaten appearance. To remedy this evil it would be necessary to re-paint the walls every two or three years, which would be a serious expense.

"The application of paint on flimsy surfaces of stucco has undoubtedly a specious appearance, but nothing can be adduced in favour of its employment on façades of stone."

The writer then expresses his regret that the masculine character of the barriers of Paris, and among others the Barrière d'Italie and that of St. Denis, should be thus travestied. The last-named, he observes, notwithstanding the remedy, exhibits spots of damp several yards in extent even on the upper story.

"The only coating and preservative," he continues, "which should be allowed on the surface of stone walls, is that which, by its unalterable transparency, is calculated to preserve the grain, the colour, and the *mat*, or absence of shine, in the stone. Of all known methods, encaustic-painting appears to me the only one calculated to accomplish these objects, when it shall have undergone in its preparation and application all the improvements of which it is susceptible. But in order that the employment of a hydrofuge of whatever kind on the perpendicular surfaces of walls be effectual, it is indispensable in the first instance to prevent the moisture of the soil from ascending through the walls, and then to devise means of drying the masonry completely before the application of the hydrofuge on the vertical surfaces." \*

In Italy, paintings on ceilings and on the upper parts of walls have been damaged, and in some cases obliterated, by the moisture penetrating from above; but in a well-constructed edifice, duly inspected from time to time, the danger from this cause is so remote that it can hardly be necessary to call attention to it. The infiltration of water from pipes was, however, the means of destroying a painted ceiling in the Louvre at no distant period.† The possibility of such accidents might suggest precautions; for example, coatings of asphalt in the upper portions of walls, and over ornamented ceilings. The injurious effect of flues behind paintings—an evil of an opposite kind—has been already adverted to, (First Rep. p. 30.) The best means of intercepting the heat would be to leave an empty space (with holes opening into the room to ensure a circulation of air) between the flue and the back of the bricks or tiles on which the painting is executed.

It remains to consider the precautions which may be more immediately necessary for the preservation of paintings from damp behind them, whether such paintings are executed on the surface of the wall itself, or whether they are applied to it subsequently to their completion.

First, with regard to fresco:—The appearance of damp and of saltpetre may be prevented either by a space between the solid masonry and the surface (composed of thin bricks or tiles), which is to receive the mortar and intonaco for the painting;‡ or by a hydrofuge composition or coating impervious to damp. In the latter case it may still be desirable to add a surface of tiles upon or without the hydrofuge, in order to form a proper ground for the mortar, and to assist in absorbing and retaining the moisture, which is freely applied to the surface before and during the execution of the fresco.¶ For, the less absorbent or retentive of moisture the ground is, the quicker the fresco will dry, and consequently the greater will be the inconvenience of the execution. Where the mortar and intonaco are thinly spread on a surface of stone, as sometimes happens, for example, in the church at Assisi,§ very little absorption can take place;

\* (Signed) "H. Janniard, Architect."

† The case is afterwards particularized.

‡ See the descriptions of the practice of fresco-painting in the First Report.

¶ A ground for fresco can hardly be *too* absorbent, since it is always possible, by continued moistening, to saturate it at last.

§ See Mr. Wilson's Report. An accurate inspection of the earlier Italian mural paintings, in various states of preservation, has shown that they were begun in fresco and finished in tempera. (See Pietro Estense Selvatico, *Sulla Capellina degli Scrovegni nell' Arena di Padova e sui Freschi di Giotto in essa dipinti*, Padova, 1836; also, Agricola, *Alcune Osservazioni Artistiche*, &c., Roma, 1839; compare Cennini, *Trattato della Pittura*, p. 58—64, and the First Report, p. 38.) The observations referred to are confirmed by Mr. Wilson's investigations, and he considers it very probable that the practice may have been in the first instance an unavoidable consequence of painting on thin intonacos, spread on stone, which could not remain moist long enough for the completion of a portion of fresco of any extent. The method of finishing in tempera may have been afterwards retained, even where unnecessary, from habit; but in the best age of art, when proper fresco-grounds were employed, tempera was looked upon as a remedy, allowable only in cases of accident or unusual difficulty.



but the difficulty which such a case might present to the painter need not be encountered unnecessarily. It may however be assumed, that a coat of mortar, of the usual thickness, spread on any surface to which it will firmly adhere, would always constitute a sufficiently absorbent ground, as frescos can be executed without inconvenience on lath. It is remarkable that the best preserved fresco in the Campo Santo at Pisa (Orgagna's *Trionfo della Morte*) is executed on lath.\*

The practice of applying the mortar and intonaco on a pitched ground, without tiles, is said to be common in Lombardy. The dome of S. Celso, in Milan, painted by Appiani, was thus prepared. The hydrofuge is composed of pitch and sand thrown roughly on the solid wall; to this the superadded mortar adheres so firmly, that in breaking walls thus faced, a fracture never takes place at the junction of the two.† But supposing thin bricks or tiles to be employed, they might be encrusted or embedded in a similar hydrofuge ground, which would effectually exclude all damp and saltpetre from the solid wall. The surface of the tiles would require to be roughened on both sides, and this could be best done before the clay is baked, in order to ensure the firm adherence of the softer substances.‡

Saltpetre, it may be objected, might still come to the surface, even from one course of bricks or tiles. The general precaution taken at Munich is to use bricks that have been well burned, at the same time and place, of the same clay, and in an equal degree. The mouldy efflorescence which sometimes shows itself may be removed by a wet sponge.§ It remains to observe that at Munich no hydrofuge is applied behind the superficial course of bricks, or behind the mortar; such precautions are considered superfluous; and, provided the progress of damp in a vertical direction be entirely intercepted, they may perhaps be considered unnecessary in any case.

Some distinguished French chemists have of late years directed their attention to the means of excluding damp from the internal surface of walls not protected above the foundation in the mode before described. The following is a translation of some observations on the subject by MM. D'Arcet and Thénard.|| The experiments made by them were begun in 1813, when M. Gros undertook to paint the cupola of the church of St. Geneviève (then called the Pantheon).

"The surface of the cupola had been previously prepared like a primed cloth: after the stone had received a coat of strong size, a ground of white lead and drying oil had been superadded.

"Fearing that this priming was not sufficiently firm, M. Gros came to consult us. We did not hesitate to say that it was far from safe. The moisture might in time, we observed, act on the size, and a painting executed on such a ground would consequently change. We soon came to the conclusion that it would be necessary first to saturate the stone as deeply as possible with an unctuous substance, liquefied by heat, and which, solidifying as it cooled, would stop up the pores of the stone. We were strengthened in this view by the authority of the ancients, who sometimes passed melted wax over the surface of walls which they intended to paint, and we were induced to try a coating of wax and linseed oil, rendered drying by litharge. After some experiments on stones, similar to those of the cupola, we were led to prefer a composition consisting of one part wax and three parts of oil boiled with one-tenth of its weight of litharge. The absorption took place readily by means of heat, and the liquid penetrated the stone to the

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\* See Mr. Wilson's Report.

† Communication from Mr. Aglio.

‡ The tiles and flues found in the remains of the Roman villa at Woodchester were thus toothed. Lysons, ib. Vitruvius (l. 7, c. 4) recommends giving tiles a coat of lime and water before the application of the mortar, to ensure the adherence of the latter.

§ Vasari relates the following circumstance in his account of Michael Angelo's operations in the Sistine Chapel (see also Condivi, Vita, &c.). "Having painted about one-third (of the ceiling), a mouldy efflorescence began to appear on the surface. The Roman lime, which is made from travertine, is rather slow in drying, and when mixed with pozzolana (through which it acquires a brownish colour), and in a liquid state, the wall having been also well wetted, it often produces an efflorescence. Thus it happened in this instance; a mouldy film was visible on the surface; but in time the air dissipated it. Michael Angelo was in despair at the circumstance, and wished to give up the work, telling the Pope that it was unsuccessful; but his Holiness sent Giuliano da San Gallo to him, who, having explained the cause of the defect, taught Michael Angelo how to remove it, and encouraged him to proceed."

|| Malvasia (Felsina Pittrice, v. 2, p. 13) relates that Guido, having failed in his first fresco, applied to an indifferent artist, but good mechanical frescante, named Gabrielle Ferantini, "who taught him what materials to use, showing him the necessity of handling them with freedom, of seizing the right moment for the lime, and providing against changes of tint."

De l'emploi des corps gras comme hydrofuge dans la peinture sur pierre et sur plâtre, &c., par MM. D'Arcet et Thénard. Paris, 1828.



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depth of from a quarter to half an inch. The composition, as it cooled, acquired solidity, and in six weeks or two months became hard.

"Having made these experiments, we proposed to adopt the same means on the cupola, and the operation was to be conducted as follows:—

"The surface was first to be scraped, so as to entirely remove the preparation of paint and size, and lay the wall bare; then, by means of a portable furnace, the whole superficies was to be heated, portion by portion (about a square yard at a time), and the mastic\* or composition was to be applied, at a temperature of 100 degrees, with large brushes. The first application being absorbed, a second was to be added, and so on until the stone should cease to absorb. To promote the absorption, the stone was to be warmed repeatedly, according to its porousness. In every case the heat ought to be as great as possible, but not so great as to carbonize the oil. At length the stone being saturated to a certain depth with the mastic, and the surface being smooth and dry, it was to receive a coat of white lead mixed with oil, and on this preparation the painting was to be executed.

"Our plan was adopted and put in execution; and thus M. Gros was enabled to produce a new masterwork, which could undergo no change except that which light and air might occasion.

"Drops of water, like dew, which covered the whole surface of the cupola every morning, at first alarmed the artist. We knew, however, that there was nothing to fear from this;† the drops appeared and disappeared without the slightest bad consequence, and a trial of fifteen years has now dissipated all apprehension."

A letter is then inserted from Baron Gros, certifying that in the course of more than fifteen years his work had undergone no change. The memoir goes on to state that the four pendentives in the same church, painted by Gérard, were prepared in a similar manner. In this case the stone was so hard that the composition could not be made to penetrate more than one-eighth of an inch. The result was, however, quite satisfactory. The painting by Gros was first begun, as before stated, in 1813; having been recently examined, with a view to its state of preservation, it has been pronounced to be in a sound and apparently unchanged condition.‡

For ordinary purposes resin might be substituted for wax: the ingredients then are, one part of lithargirized oil to two or three parts of resin. This composition has been employed with effect, with the aid of heat, to protect internal walls from damp. A remarkable instance of its successful application, related in the same memoir, is here added.

"Two rooms on the basement story at the Sorbonne happen to be several feet lower, on the east and south sides, than the ground-level of the neighbouring houses. The walls of the two rooms on those sides are impregnated with saltpetre. Some years since it was thought advisable to coat them with stucco, in the hope of driving the saltpetre to the outside; but it penetrated the stucco, and re-appeared on its surface, producing so much damp that the plaster began to be decomposed, and the place became uninhabitable even in summer. Our method was tried in these rooms in the following manner:—A mastic was composed, consisting of one part linseed oil, boiled with one-tenth of its weight of litharge, and two parts of resin. The latter was melted in the lithargirized oil in a cast-iron vessel, the fire being duly regulated. The substances tumified considerably at first, but the fusion once completed, this effect ceased: the composition was suffered to cool, to be again heated for use. The tumefaction which takes place requires that the resin should be dissolved in the oil by degrees, otherwise it will overflow. The walls being very damp, it was necessary to dry them by means of a portable furnace. That which we made use of was about 1 foot 8 inches wide by 1 foot 4 inches high, so that we could dry a surface of 6 or 7 square feet at a time. The furnace was provided with two rings on the upper anterior corners, serving to hang it on a horizontal iron rod, about 5 feet 4 inches long. The ends of this rod rested in racks in the edges of two perpendicular boards, about 5 feet asunder, bound together by two braces, one above and one below. These boards,

\* The word "mastic" is sometimes used both by French and English writers as a general term for cements and coatings.

† It could only have been a condensation of moisture from the interior.

‡ Mr. Wilson's notes. A writer in the 'Revue de l'Architecture,' who is a strenuous advocate for fresco and encaustic, states that this work by Gros has undergone some change in parts (see Appendix, No. 6); but this, if true, may be from the nature of the colours used, and is not necessarily to be attributed to the failure of the ground.



which, with their connecting braces, formed a portable framework, were nearly as high as the rooms (about 10 feet 8 inches): they were placed at a due distance from the wall. The furnace\* was provided at the back with two handles, by means of which it was easily shifted on the iron rod from which it was suspended.

"From this description, the details of the operation itself may be easily conceived. The apparatus was stationed opposite a given portion of the wall till that portion had received the mastic. The composition, thus successively applied, formed eight horizontal bands, each as high as the furnace, and extending in length to the extent of the wall. The workmen began by drying the plaster thoroughly.† It was afterwards again heated, portion by portion, to enable the mastic to penetrate it, as in the case before described. The upper part of the wall was completed first. When a given portion of the wall was sufficiently heated, the furnace was pushed along the rod from which it hung to the next portion in the same line; and while the second portion was being heated, the composition was applied to the first. But if the wall did not absorb sufficiently well, the furnace was re-shifted to its first position, and placed at the requisite distance from the surface. Upon this, air-bubbles were rapidly disengaged, and the absorption took place in a very short time. The mastic was applied without intermission till the plaster ceased to absorb. Five thick layers were absorbed; the sixth was only partially so, and formed a slight glaze on the surface, which after a time became very hard. The upper band or portion having been covered, the rod and furnace were lowered about 1 foot 8 inches, and the remainder of the wall, in successive bands, was treated in like manner. The cost, without reckoning time and labour, was 16 sous the square metre (about 7d. the square yard): it would be less on stone, because there would be less absorption, and therefore less consumption of the ingredients.

"The stucco became hard in a short time: it is now difficult to make an impression on it with the nail of the finger. In two spots it had been too much heated: these portions were re-plastered. Where saltpetre is very abundant, the composition penetrates with difficulty, and is apt to fall off in scales: in this case also it would be necessary to renew the stucco. The operation always succeeds perfectly on new and dry stucco.

"Another, and perhaps the best mode, where walls are much impregnated with saltpetre, is to remove the plaster, to re-face the surface of the stone with the peck, to stop the joints well, and then cover the whole with the composition: the surface may then be cloth-papered."

A similar mode of rendering pavements dry is also described; and the authors recommend saturating stucco on ceilings with wax and lithargirized oil, as a preparation for oil-painting. The composition, it is observed, penetrates so deeply into stucco, that no damp from the body of the wall or roof can decompose it: it becomes so hard at last that broken stone-work has been made good by adapting the stucco to the forms or mouldings first, and then saturating it. The writers proceed to state, that a ceiling in the Salle des Antiques, in the Louvre, painted by Barthélemy in 1801, was destroyed in 1820 by the infiltration of water from a room above: they observe that, had the stucco of this ceiling been prepared in the mode before described, the painting would still have existed. "The above methods," they add, "may be employed to expel damp from ground-floors, and from cells of prisons; to make cisterns and reservoirs water-tight; to render vases of plaster fit to contain fluids; and, among various other uses, to preserve corn for any length of time in subterraneous chambers."‡

In preparing a wall for encaustic painting, the surface of the stone is first heated in the mode above described, and is then saturated as deeply as possible with wax, dissolved either in the volatile oil of wax, in that of lavender, or in highly rectified spirits of turpentine. This subject will be re-considered under the head of Encaustic Painting.

To recapitulate: should it be thought desirable to prevent the possible egress

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\* The furnace, heater, or cauterium, was made like a common barred grate, except that it was furnished with a half-closed lid to protect the ceiling from the heat. A similar furnace may be applied by means of a pole fastened to the back, instead of being suspended from a rod.

† The authors state that 120° are about the maximum of heat which plaster will bear; at 145° it became decomposed.

‡ See, on this subject, 'Note sur la Construction et l'Emploi des Silos dans le Nord de la France, par M. D'Arcet, Membre de l'Institut, &c. Inséré au Recueil de la Société Polytechnique, Avril, 1841. In these chambers for preserving corn, the grain is dried, and even the insects which may lurk in it are killed, by an ingenious contrivance. An explanatory engraving accompanies the description. The ingredients of a variety of hydrofuge compositions are given in the same Memoir, p. 4.



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 No. 4.  
 Means of preventing  
 Damp in Walls.

of damp or of saline particles from a brick wall upon which a fresco is to be painted, the surface of the bricks may be well covered with a hydrofuge. The composition might be melted in the mode above described, or it might be applied as a solid coat; in the latter case its surface should be so roughened as to afford a sufficient hold for mortar; if, again, the mortar alone should be thought not sufficiently absorbent, tiles, which might be made to adhere perfectly to the hydrofuge, might be interposed between it and the ground on which the fresco is to be executed.

On a surface of stone, for example on the walls of Westminster Hall, even assuming that the ashlar in its present state affords a sufficient tooth for mortar, the little absorption that could take place might possibly render the execution of fresco inconvenient. This point could be easily determined by making experiments on stone of a similar quality. That used for the new buildings closely resembles the ashlar of Westminster Hall. Should such a material prove unfit, it would be necessary to fasten tiles against the wall; and this it appears could be effectually done by various cements: thus prepared, the surface would be sufficiently absorbent.

In the preparation of an ashlar wall for encaustic or oil painting, no difficulty presents itself. The surface of the stone should be heated and saturated as deeply as possible with a composition similar to those above described, the joints of the stones being well stopped. The cement sometimes used for this purpose in Paris is the "cément de Dihl," composed of the outer scales of fire-bricks pounded, and mixed with oil.\*

The "grounds" for oil-painting, applicable to walls, and the means of executing the work without the inconvenience of painting on the wall itself, from first to last, will be considered in another paper.

C. L. EASTLAKE, *Secretary.*

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\* M. D'Arcet (Note sur la Construction et l'Emploi des Silos, p. 3) says that the ingredients have been published by him. It has been observed that, as the cément de Dihl, employed to stop the joints, cannot absorb the mastic during the process above described in the same manner as the stone itself absorbs it, the surface of the painting sometimes shows the lines of the joints, producing a partial change of tint. This might be obviated by merely stopping the joints with stucco, and relying on the mastic to give it a hydrofuge quality, together with the stone, by which means the surface would be homogeneous, while the operation would, at the same time, impart sufficient hardness to the stucco. When the joints are close there can be still less difficulty. The firm adhesion of various hydrofuge cements to mortar or tiles may render such cements preferable in every case where it is desirable to intercept damp behind paintings executed on walls. Some of them are here enumerated. The mixture of oil and lime, recommended by Vitruvius (l. 7, c. 4) as a cement well calculated to exclude damp from pavements, has been often introduced as a novelty by the moderns. Hamelin's mastic is said to be thus composed ('Gwilt's Encyclopædia of Architecture,' p. 509). The mastic de Loriot, said by the last-named authority to be the same, is, according to Biston ('Manuel du Chauffournier,' Paris, 1828), merely a compound of lime and pounded tiles or flints, without oil. The fanciful ingredients of the Maltha of the ancients, "res omnium tenacissima et duritiâ lapidis antecedens," are given by Pliny (l. 36, c. 24). Various compounds, under the same name, are used by the Italians; such as lime slaked in bullock's blood, the whole being mixed with pounded tiles and iron filings; lime mixed with eggs, &c. The mastic de Vauban is composed of finely pounded tiles, lime, and linseed oil (Biston, *ib.*). The mastic de Tunis, which is employed to line the cisterns in that kingdom, and is said to be the same as that used in the ancient cisterns of Carthage, is composed of wood-ashes, lime, and fine sand; its peculiar tenacity is the result of constant beating for several days, while oil and water are thrown upon the ingredients in small quantities alternately. The mastic à la litharge (see 'Chimie de Thénard,' v. 2), and the mastic de Corbel are also composed partly of oil (*ib.*). A cement composed of lime, linseed oil, white lead, and sand, is recommended by Merimée ('De la Peinture à l'Huile,' p. 247). Many of these adhere firmly to the smoothest surfaces; the recently patented "stucco paint cement" of Messrs. Johns and Co. adheres to glass.



## No. 5.

COMMUNICATION FROM C. H. SMITH, ESQ., IN REPLY TO  
QUESTIONS PROPOSED TO HIM RESPECTING CAUSES OF  
AND MEANS OF PREVENTING APPEARANCE OF SALTPETRE  
ON SURFACE OF WALLS.

THE mineral substances chiefly used in building, consist of lime, sand, and different kinds of stone, neither of which contain any saline or deliquescent matter as an integral part of their composition. No trace of salt or alkali is mentioned in the analyses of various stones that were examined with reference to the selection for building the New Houses of Parliament. Bricks are made of clay, which consists principally of alumina and silica, but generally containing some portion of lime, in the state of carbonate or sulphate; carbonate of magnesia; iron in the state of oxide, or combined with sulphur; and common culinary salt: these various materials, when exposed to a red heat, act chemically on each other; the magnesia most probably will combine with the sulphuric acid, which it obtains partly from the iron pyrites mixed with the clay, and partly from the fuel, if coal is used. It is this sulphate of magnesia (common Epsom salt) which is occasionally found to cover the surface of newly built walls with an efflorescence like hoar frost.

The presence of saline or deliquescent matter on the surface of a building, either internally or externally, may, to a certain extent, be attributed to carelessness, ignorance, or inattention of those who superintend the construction of an edifice. Salts, alkalies, or acids, according to the usual acceptation of such terms, do not necessarily form any part whatever of building materials. Nearly all animal and vegetable substances, when in a state of putrefaction or decay, produce a certain quantity of saline or alkaline matter, which absorbs moisture rapidly; therefore every precaution should be taken to avoid admitting such substances into a building where damp walls are likely to be of serious importance. It has long been a practice among builders to "parget" all the flues in a building: for this purpose cartloads of excrement, frequently of many kinds, are procured from a cow-shed, and mixed with a little mortar, to put a coating throughout the interior of the chimneys. Another objectionable practice is common during the time that the carcase of a building is progressing, and partially until the "finishing" is nearly completed, which is that of allowing workmen to urinate indiscriminately against the angles and recesses of the interior of a new building: no part is more frequently selected than the fire-places, before the stoves are placed therein; and in an extensive building, where hundreds of workmen are employed during several years, the quantity must be quite sufficient to saturate certain parts of the structure beyond all remedy. Both these causes undoubtedly increase the presence of salts, &c., on such parts of the interior of buildings as are elevated above the influence of the ground. To show that dung and urine have long been considered to yield saltpetre abundantly, a proclamation of Charles I., in 1625, ordered all persons to save the urine of their families, and as much as they could of that of their cattle, to supply saltpetre for the manufacture of gunpowder; and in 1627 the saltpetre-makers were authorized to take away the ground of all dove-houses, stables, lairs, or other places where cattle were kept. There are many other sources by which salts are conveyed into or communicated to the walls of a building, but those already mentioned appear to be the most copious, and which may be considerably decreased.

Under ordinary circumstances it is scarcely possible to get rid of the various saline or deliquescent substances that have once been admitted into the walls of a building. The fixed alkalies (potash and soda) may probably be considered imperishable; no length of time can injure them; they may effloresce, or, more properly, they may crystallize on the surface of a wall, and totally or partially disappear again and again, as often as a change in temperature or of dryness or humidity takes place: these changes may be daily, or the salts may remain inactive during ages, and, from some favourable cause, a crop of crystals may be produced

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Communication from C. H. Smith, Esq., in reply to Questions proposed to him respecting causes of and means of preventing appearance of Saltpetre on surface of walls.



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as flourishingly as if the wall had been recently erected. The only way to abate the evil, is to brush off the crystals, dry, whenever they appear in the most flourishing condition. If potash has been introduced into the walls, either from the putrefaction of animal or vegetable substances, such as have been named, or from other sources, however thick the wall may be, it will make its way to the surface, and then absorbing nitrogen from the atmosphere, which contains 70 or 80 per cent. of it, nitrate of potash (or saltpetre) is produced.

If we may imagine the possibility of salts in a crystalline state getting to the interior of a dry wall, beyond the influence either of moisture or considerable variation of temperature, in such case they would unquestionably remain crystallized as they were deposited; but such a state of things is never likely to take place: salts are generally communicated to a building in weak solutions; the water very gradually evaporates, carrying with it, from the interior of the wall, the molecules which compose salt. The solution having arrived at the surface, so as to be freely in contact with the atmosphere (which is always essential to crystallization), evaporation continues until the solution is sufficiently strong to crystallize, leaving only the mother-water in the wall, which is indicated by a certain dampness.

Lime, mortar, or some other sort of calcareous earth, seems to act as a vivifying principle to set the molecules of salt and water in action: if no lime were present, crystallization would certainly be much less active. An increase of temperature, or a humid atmosphere, will slowly dissolve the salts: if both these causes occur at the same time, liquefaction will be rapid, and the newly formed fluid will be absorbed into the wall as fast as the salts are dissolved. These changes will take place with every variation of atmosphere: a cool dry air, in a state of absolute rest or stagnation, is favourable to crystallization; a warm one, charged with aqueous vapour, will facilitate solution. It is extremely probable that several kinds of salts may be formed on the same wall, with their crystals intermixed so as to escape the discrimination of a casual observer, and that each will crystallize and liquefy at different times, according to the temperature and the quantity of moisture in the atmosphere: should this be the case, perhaps the wall may never appear perfectly free from efflorescence, so long as the various stimulants of air, moisture, light, heat, and other causes of attraction are in activity; and, since all attraction is mutual, it may readily be understood, that as the particles of water attract those of the alkaline salt, and retain them in solution, so the particles of alkaline salt will attract those of the water, and hold them in crystallization.

It is difficult to state with precision the relative power of different bodies to attract moisture from the atmosphere: that such power exists independently of temperature is scarcely probable, as thermal influence appears generally diffused over the face of nature. Some substances are more susceptible of sudden changes of temperature than others, and thereby may occasion a rapid precipitation of vapour, from the aerial or invisible state in which it exists in a warm atmosphere, to the fluid form on the surface of cold bodies: this circumstance arises solely from the solid mass of the wall requiring a much longer time to attain the same elevated temperature as the atmosphere. Bodies in contact with each other in due time arrive at one common temperature, by the hotter communicating the requisite proportion of the excess of its heat to the colder: the velocity of this communication varies in different bodies, some being quickly heated, and as quickly cooled; others undergoing these changes much more slowly. It is probable that the atoms or completely solid parts of all simple substances have exactly the same capacities for heat, and that the perfect or imperfect conducting power of substances will be proportioned to their porosity, sponginess, or the quantity of vacant space contained in their interstices. Dense bodies are generally the best conductors of heat; those which are most porous, conduct it very imperfectly; the metals, which are substances of the greatest density, transmit heat most rapidly; stones and earthy substances conduct it more slowly; wood is a bad conductor; and the natural clothing of animals—fur, hair, feathers, &c., are inferior to every other material in their power of communicating heat. These remarks are applicable only to the conducting power of solid substances: liquids are all very bad conductors of heat; therefore, independently of evaporation, a cold damp wall will continue at a low temperature much longer than a cold dry one; and hence it will influence the condensation of vapours during a greater length of time than if it were dry.



Various circumstances seem to infer the probability that voltaic electricity, considered as a chemical agent, may act some part in conveying moisture from the atmosphere to the walls of a building. All substances naturally possess electrical energies, which are inherent in them; probably there may not be two substances, or even two distinct surfaces of the same substance, that are not in different electrical relations to each other; and it is a law of electricity that bodies in opposite states attract each other. Lime, sand, bricks, and hair, materials with which walls are usually constructed and plastered, are all, when dry, bad conductors; whereas water is a good conductor of electricity; and whenever the atmosphere, or water, or any part of the surface of a body, gains accumulated electricity of a different kind from the contiguous substances, there is an immediate tendency to bring the parts in contact. In this manner, other circumstances being favourable, floating aqueous vapours may perhaps be imparted to a wall, and absorbed into it by capillary attraction.

Electric influence, as connected with the preceding inquiry, is merely offered as a HINT, with the view of inducing scientific men to investigate the subject. Hitherto the public are not in possession of any facts which have immediate reference to this important object.

C. H. SMITH,

29, Clipstone-street, June 2, 1843.

To C. L. Eastlake, Esq.

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No. 6.

# STYLES AND METHODS OF PAINTING SUITED TO DECORATION OF PUBLIC BUILDINGS.

## APPENDIX.

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Styles and Methods  
of Painting suited  
to Decoration of  
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THE numerous public edifices which have of late been completed in France and Germany have, in almost every case, been embellished with the productions of painting and sculpture. This application of the imitative arts has prompted inquiries into the principles which may regulate the adaptation of those arts, and especially of historical painting, to architecture; not without reference to the examples of success and failure which the decorated buildings of former ages present. The same question which is now proposed for solution in this country, in the intended decoration of the Palace at Westminster, has been considered and practically answered with various success in Munich and in Paris. The experiments that have been made in those cities by artists of eminence, and the opinions that have been expressed thereupon by competent judges, form, therefore, an important addition to the evidence of older works of art, and may assist in the examination of the subject.

The union of painting with architecture supposes a principle of adaptation or selection, in the style of one or both. The architect, in arranging his spaces, might find it advisable to adapt their size to the distance to which the spectator could conveniently retire to contemplate the paintings; or might be induced to vary the form of such spaces, with a view to certain subjects. But the principle of adaptation is most indispensable for the painter; for if, in such a combination, the productions of painting should appear as adventitious ornaments, varying according to the taste or caprice of each artist employed, the result might be a mere gallery of pictures. This mistake seems to have been committed to a certain extent in the church of the Madeleine at Paris. The defect is said to be the more striking, as the subjects of several of the paintings relate to the life of the Saint, who is represented very differently in different works according to the conception of each painter. In such an assemblage of pictures, whatever might be the degrees of merit, the spectator would look in vain for any evidence of a similarity of aim.

It therefore appears that, whether one or many hands be employed, some common principle is necessary as a means of ensuring a due harmony of treatment. But before entering further into the consideration of this question, it may be desirable to examine the opinions that have been expressed elsewhere in similar circumstances, reserving for the concluding observations the comments which particular passages may appear to require. An Essay in the "*Revue Générale de l'Architecture*" may be quoted first. The remarks of the writer are suggested by the celebrated work of M. Paul De la Roche, painted in oil on a semicircular wall in the Ecole des Beaux Arts at Paris. It is unnecessary to refer to the opinions relating to that particular work, but some of the more general observations may not be undeserving of attention. The following is a translation.

"When first the architect opened to the painter the doors of a recently finished edifice, and showed him the walls which were to be adorned by his skill, an elevated art arose, the essential principles of which were at once defined by the conditions of this union. This art may be called mural, or monumental painting. Its characteristics are so pronounced, and so distinct from easel-painting, that perhaps the relation between the two might be aptly expressed by the circumstances attending their respective modes of execution; by comparing the eternal walls of a temple with the fragile stretching-frame under which the easel trembles.

"Painting being employed to decorate large and solid surfaces, the artist is no longer intent on the re-production, however ingenious, of reality in its most limited sense. A dignified subject is essential, and to this genius is required to add ideality or elevation of treatment. Lastly, simplicity, the indispensable characteristic of great works, must be apparent in the composition and in the execution. Hence arises the especial condition of excluding from mural painting all that may interfere with grandeur of effect—all that aims at literal imitation and illusion. It is to be



remembered that the painter is, in this case, not alone; his art is employed, together with that of the architect, in decorating the same interior. There can be no difference of purpose between these two exponents of one and the same thought; and if one art is dependent on the other, it is that of the painter. It is further to be remembered that the walls must always be felt to exist under the decorations that cover them, and the skilful and magic effects by means of which the painter gets rid of the flat surface would here be out of place.

"Thus, under whatever point of view this question is considered, monumental painting must still be limited to an elevated region, where all is grand, simple, and unaffected. It is thus that its style was defined by the great masters who, from Giotto to Michael Angelo, covered the walls of the palaces and temples of Italy with their works. They painted in fresco; and Michael Angelo, foreseeing the decline of the grandest style, had reason to call easel-painting an occupation for women.\* From this period (the middle of the 16th century), the tradition of elevated art was unstable. Succeeding painters, down to Pietro da Cortona, poured over vast surfaces their crowded compositions, in which the qualities of fresco became useless. To complete the decline of monumental art, it remained only to neglect the process itself. Accordingly, from the beginning of the 17th century, oil-painting was introduced commonly on walls, particularly in France; and the artists looking on this mode of painting as an opportunity for displaying the effects of foreshortening, perspective and colour, produced what the Italians called vast 'machine,' differing only from the decorations of the theatre by better studied forms and a more finished execution. We have no right to consider modern artists responsible for this practice; it is to be dated from those painters who first lost sight of the conditions which regulate the style of painting when that art is applied to architecture.

"The rich and varied effects which characterize oil-painting are ill applicable to a severe style of architecture. The brightness of tints, powerful relief, the finish of details, are resources easily abused, especially when the artist has been long accustomed to them. Such means require, on the contrary, to be subdued and simplified, so as not to transgress the limits of a well-understood style of decoration. To these objections it may be added that oil-painting applied to walls has no principle of durability or solidity, especially when employed on large surfaces. The experienced chemist, M. Darcet, who has made science available for so many practical objects, thought that he had remedied this defect by preparing walls with new grounds for painting." The writer here refers to the dome of the Pantheon, painted by Gros, and adds, that the work has already suffered in some places.†

"It may be admitted," he continues, "that fresco is not better fitted to resist the action of a humid climate; yet the frescos of Mignard, in the church of Val de Grace, are well preserved, although the retouches in coloured crayons, added by the artist after the work was completed, have faded. After all, the question of durability need not be considered so all-important; even if we could succeed in rendering oil-paintings on walls durable, it would be impossible to give them those qualities fitted for architectonic decoration which belong to fresco, and which caused that method to be preferred by all the great masters of the Italian schools. But although fresco admits of the design being studied to any extent in cartoons, yet in its ultimate execution it is not an art for the hesitating and timid. It requires a grand style of drawing, a broad and simple treatment of colour, an eye steadily fixed on the whole effect, and an energetic and rapid hand,—all qualities which it must be confessed are rare in these days. But if fresco cannot be successfully encountered by all artists, there is another method which is at least as ancient, and which France had first the honour to revive, though its practice is now familiar to many; I mean encaustic painting, which is applicable to all grounds, and which consists in em-

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\* This often misrepresented expression of Michael Angelo appears to have been uttered in a moment of irritation, and to have been intended as a rebuke to Sebastian del Piombo. Vasari thus explains the occasion, in his life of that artist: "A misunderstanding arose between them, in consequence of Fra Sebastiano having persuaded the Pope (Paul III.) to direct Michael Angelo to paint the Last Judgment in oil, whereas he would only consent to execute it in fresco. But as he was silent at first, the wall was prepared for oil-painting, under the direction of Fra Sebastiano. Michael Angelo suffered several months to pass without beginning, and being at last pressed to proceed to the work, he declared that he would not undertake it unless he was allowed to execute it in fresco; adding that oil-painting was an art for women, and for persons in easy circumstances and of indolent habits, like Fra Sebastiano. The Frate's priming was therefore removed from the wall and the surface was prepared anew for fresco."

† Compare the opinion of Mr. Wilson, before quoted.



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ploying the colours mixed with wax, and prepared for painting by means of essential oils. The colours, which are used as in oil-painting, may be blended so as to give the effect of the highest finish by subjecting them to the action of fire, by means of a cauterium. This method, which has been employed with success of late years for monumental decoration, has all the resources of oil-painting; but the artist may moderate the brilliancy of tints as he pleases, and give them to a certain extent the *mat* (unshining) but luminous tones of fresco; he may return to his work as often as he pleases; while the painting, notwithstanding the changes of temperature, attains a solidity greater even than that of fresco.

"The school of Munich, which has at least the merit of adhering to the ancient traditions of monumental painting, has employed these two methods only; one for religious and philosophic subjects, the other for subjects borrowed from history and poetry."

To the above may be added the following extracts translated from a "Memoir presented to the Prefect of the Seine, by MM. Lepère and Hittorff, architects, relating to the Decoration of the new Church of St. Vincent de Paul."

"In the present advanced state of the church of St. Vincent de Paul, it becomes necessary to consider its permanent decoration. We have therefore the honour to submit our ideas as to the fittest application of painting and sculpture for this end.

"In studying the most remarkable monuments of the best ages of art, it is invariably found that the architect's work was completed by the productions of the painter and sculptor, and that those monuments, by a happy union of the three arts, presented the most striking and attractive effect which human ingenuity could devise.

"Another circumstance, not less important, which is apparent in such an examination is that, wherever this union of architecture with painting and sculpture has produced great results, *one* directing thought appears to have influenced the whole.

"If there are few instances in which a single individual has practised the three arts with sufficient power to conceive and execute alone an entire monument, there are many to prove that edifices prepared by the architect to be decorated with paintings and statues have been intrusted to one painter and one sculptor. This was the surest means of obtaining a characteristic result in harmony with the architect's creation, and which, instead of weakening the effect of that creation, would contribute to its complete impression. It was thus that the immortal works of Greece and of ancient Rome were produced, as well as the masterworks of modern art.

"That this system was in itself judicious, is easily comprehended. The force and clearness of the idea, the agreement between the conception and the execution, in a word, harmony—that quality without which no work of art can be complete, was the result of one pervading feeling which, in the infinite multiplicity of detail, preserved the unity of a whole."

After referring to the decorated architecture of the Greeks, the authors remark that "many later edifices, imperfect as they may be in details, are yet admirable for this unity of impression.

"Among such examples may be mentioned the Basilica of Monreale and the Royal Chapel of Palermo, as true traditions of the principle of Hellenic art; for in these, historical painting in the form of mosaic (the only decoration employed) is so adapted as to leave no doubt in the spectator's mind on two points, viz. that the buildings were designed for the paintings, and the paintings for the places they occupy.

"We here find pictures in which the subjects, importance, number, treatment, and distribution have depended on the situations which the architect's arrangements afforded, all as if guided by one directing thought.

"In contemplating the harmony and majesty which these churches present in their masses, and the poetic and moral impression produced by their decorative details, the spectator at once feels that this grandeur of effect is mainly owing to the unity of creation. It is also easy to conceive that this impression would have been destroyed, or would have been far weaker, if the decorations had been subdivided and allotted to a great number of artists, whose works would have been variously conceived and executed. The merit of such productions, in individual instances, would not have compensated so great a defect."

The authors proceed to express their conviction that the similarity of the



grounds on which the figures are painted, in addition to the similarity of style contributes to the effect of the whole. "The use of gold for these grounds shows, besides, that the artists did not then attempt to do away with the walls, but only to give to the stone the appearance of a precious material. The simplicity and sedateness in the attitude and expression of the figures, as well as in their execution, are not calculated to disturb the impression as to the reality of this wall of gold. Hence we find none of those abrupt effects produced by grounds of all colours and varieties, nor those attempts at illusion which in historic mural painting are so injudicious, presenting hollows where there should be solidity, undulating lines where there should be plane surfaces; in short, uncharacterizing the architectural forms,—forms which painting should preserve and assist, but never alter or suppress."

The authors then refer to three kinds of art which have been revived or invented of late years, namely—encaustic-painting, painting on glass, and enamel-painting. The last, it is observed, combines all the qualities of mosaic and porcelain with many important advantages. The authors remark, that "painting even on the exterior of sacred public edifices was not confined to the South, but had been employed in severer climates. Germany and the old and new capitals of Russia contain examples. Such external decorations lasted better in Egypt than in Greece and Italy, and better in the south of Europe than in the North. Hence more durable materials are required in the latter cases. Mosaic had been first adopted with this view; porcelain, treated as it was at the revival of art, could in some degree have answered the same purpose, but nothing could fulfil all the desired requisites so satisfactorily as the enamelled lava.\* More durable than mosaic, more under the command of the painter, so as to enable him to give the greatest perfection to his work, this beautiful invention, in its application to the exterior of the Church of St. Vincent de Paul, may rival the most remarkable effects of the kind that art has produced."

The authors afterwards propose that Raphael's compositions from the Old Testament should be executed in enamel, to adorn the cella of the portico of the new church.

In the decoration of the interior they recommend encaustic-painting, "now sufficiently tried at Fontainebleau, at Munich, and in Notre Dame de Lorette and in the Madeleine, at Paris."†

MM. Lepère and Hittorff next recommend that certain prominent portions of the internal decoration in the nave and sanctuary, and which belong to the general *coup d'œil* should be intrusted to one, or at most to two artists; but the side-chapels and various other places, they admit, might be allotted to various hands. They assume, however, that the universal gold ground which they propose to adopt, will compel all the artists to a sufficient unity of style and effect. The observations on sculpture are dictated by the same principle of preserving a harmony in the general effect and in the style of those works that are seen together.

The opinions of German artists and critics, on the adaptation of painting to architecture, correspond with those above quoted.‡ Mr. Wilson states in his notes:—"Professor Hess observed to me that great care must be taken to avoid contrasts of effects in a series of pictures on the same wall. The same spirit, he observed, must pervade the whole in the design and colour, and as nearly as possible in the light and dark. If, for instance, an artist were to represent a broad daylight in his first picture, in the next a fiery sunset, and beside that again a night-scene, such contrasts would interfere with the architectural unity which is essential."

After noticing the works in the Church of the Madeleine, before referred to, Mr. Wilson quotes some defective Italian examples, and adds:—"Paul Veronese, as might be expected, from his oil-pictures, is more effective, and perhaps may be said to paint in fresco on truer principles of colour than any other Venetian master; but his taste in design is open to criticism. In the Villa Maser he has everywhere annihilated the architect's intentions, and has so painted the walls and ceilings as to convey the idea that the spectator is looking out to the country and up to the heavens, while the windows in the room contrast the reality with the artist's intentions. Such extravagances, perhaps pardonable in the fanciful decorations of a villa, were carried to excess by the later Italian artists. Vaulted roofs of churches or rooms

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\* Lava slabs of large dimensions are obtained at Volvic in Auvergne; they are fire-proof, and figures the size of life are executed on them in enamel.

† The trials of encaustic hitherto made have in many instances been far from satisfactory, chiefly owing to the effects of damp in ill-prepared walls.

‡ See the article Fresco, in the "Conversations-Lexicon."



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were frequently painted with perspectives of gorgeous edifices, while portions of clouds and figures were brought down, by means of express plastering, over the real cornices and mouldings. In S. Andrea della Valle in Rome, even Domenichino has indulged in such perverse and unworthy conceits.

"We may, on the other hand, gather from the examples of the best masters, that an idea of unity should pervade a series of pictures executed in one place; but still there are difficulties in forming a just opinion of the true mode in which painting should be thus applied. By some of the German artists this difficulty has been met by representing the pictures as tapestries nailed to the walls;\* in other cases they have painted the figures on gold grounds, in imitation of the mosaics in the ancient Byzantine churches."

Adverting to the decoration of churches at the revival of art, Mr. Wilson proceeds:—"Blue was substituted at a later period for gold, and this is exemplified with most completeness in the Cappella degli Scrovegni at Padua, painted by Giotto, which may be deemed a perfect example of Italian Gothic church-painting.

"In this building, as in other Italian Gothic edifices, the vaulted roof is painted blue, and is divided into compartments with stripes of ornament; in other buildings where there are ribs in the vaulting, this ornament, which is of a geometrical character, is confined to these, and to a small space on either side of them. In each compartment of the vault there are circles of characteristic ornament, in which are painted heads and even whole-length figures of the Evangelists, or their symbols. At a subsequent period the circles were dismissed, and the figures were painted standing on light thin clouds; at all times the blue background, sometimes very dark, at other times light, was spangled with gold stars, frequently executed in relief. In Sta. Maria del Popolo, in Rome, Pinturicchio has introduced a beautiful variety in this mode of decoration; he has seated the figures on thrones, and diapered the blue background with a rich gold pattern. To return to the Cappella degli Scrovegni: the paintings on the walls are divided from each other by broad ornamented bands vertically, and by narrow ones horizontally; in the vertical bands are octagonal spaces, with heads of saints, coats of arms, and subjects composed of two figures, and all these bands are richly painted with various colours. The figures are all on a ground of plain blue, of the same tone as that of the vault overhead.

"In the Farnesina, Raphael has restored the ancient mode of treatment, which had been departed from even by Giotto himself on the walls of Assisi, and which was never revived by any other artist till Raphael adopted it in the above-instance."

The extreme opinions of the Continental artists and critics above quoted, are to be tried by a reference to the masterworks of Italian art, and by an examination of the conditions resulting from the union of painting with architecture.

Fresco having been decided on for the decoration of portions of the Palace at Westminster, the question of methods need not for the present be further discussed; but it may be remarked that the arguments for or against particular modes appear to depend on the following considerations:—the influence of the practice of a given method on the style of the artists; the inclination of the artists; durability; applicability to architecture; the resources of the method; and the convenience of execution. The absence of a shining surface for paintings on walls seems to be generally considered desirable, and in the present case is especially recommended by the architect.† It is easily attainable in all modes, the enamelled surface above referred to excepted. The employment of other methods than fresco, it has been observed, might admit of the work being executed on strong panel, to be afterwards inserted in walls, thus avoiding the objections to canvas; but panels of the sizes required could not be easily introduced into painting-rooms of ordinary dimensions. M. Paul De la Roche, who recommends painting in oil on the wall itself admits that, to avoid the black and heavy appearance which old oil-paintings thus executed present, it is necessary to adopt a light style of colour, and to admit a large proportion of illumined masses.‡ This leads to the consideration of the question of style, and of the restraints to literal imitation which are supposed to be necessary.

The gold ground, recommended by the writers above quoted, might be at once

\* There are examples of this in the Hall of Constantine and on one of the ceilings of the Stanze, in the Vatican.

† See Architect's Report.

‡ Letter from M. De la Roche to Mr. Wilson.



dismissed without comment, as it has never been proposed as a background for figures in the intended decorations; but it is to be observed that there is no example of it in the celebrated paintings of the great masters, with the exception of Raphael's first work in the Vatican, viz., the ceiling of the Camera della Segnatura. It may have been objectionable to them, even in works where no background was introduced, because, as is evident from the instance just quoted, it is an unsatisfactory imitation of mosaic; the comparative dulness and heaviness of the colours contrasting ill with the splendour of gold. It is just, however, to state that all who have seen the works of Professor Hess, thus executed on a large scale at Munich, have been no less struck by the general splendour of effect than by the grandeur and beauty of the inventions.

The opinions respecting the supposed necessity of preserving the flatness of the real wall, whatever means may be adopted for such an object, must be especially objectionable to painters, who feel that the triumph of their art greatly consists in apparently doing away with the plane surface. Nevertheless, it will be admitted that an art which professes to be the auxiliary of architecture, may require to be more or less modified in particular cases in order to attain the union proposed. The qualities which constitute the abstract completeness of imitation are limited, even in ordinary practice, by various causes; by the style of art, by the subject, and by dimensions, without any reference to the particular place for which the work may be destined. The conditions of situation, and of relation to a building, are new to artists in this country, but must be acknowledged to be as obligatory as those which they are in the habit of fulfilling.

M. De la Roche, though, as before observed, an advocate for oil-painting on walls, thus writes to Mr. Wilson: "Monumental painting is an art by itself, requiring no less experience than invention, and should an opportunity of the kind again present itself for me, I shall endeavour to show that I have profited by the observations which I have made during and since the execution of my work" (the hemicycle before mentioned, in the Ecole des Beaux Arts).

The arrangements with respect to light being assumed to be satisfactory, the general conditions in question may be reduced to three—the purpose of the building, the magnitude of the halls or rooms to be painted, and the style of the architecture. The purpose of the building must regulate the selection of subjects, and, to a certain extent, their style. It is inexpedient here to enter upon the consideration of the selection of subjects, but the dimensions of the rooms are given by the architect, and must always constitute an important condition, not without some influence even on the subjects. Figures in paintings which are required to decorate vast halls may require to be larger than nature, and it will generally happen, as a consequence of such enlargement, that little space remains in the picture for background. On the other hand, colossal figures in a small room, even where the idea of a supernatural size is intended to be conveyed, are unsatisfactory, as the spectator is quite near enough to perceive details, and finds none, except those belonging to the execution of the work and which ought not to be visible. This unpleasant effect is produced in the "Sala de' Giganti," by Giulio Romano, at Mantua.

In the suite of apartments or Stanze in the Vatican painted by Raphael, the compartments for pictures are as large as they can be consistently with the size of the rooms. In the first work there executed by him, even the foreground figures are not larger than life. As the great artist proceeded in his labours, he increased the size, and reduced the number of the figures, till his eye was satisfied.

The limited distance, compared with their size, at which these works are seen, may in like manner have determined the style of execution, and ultimately in some degree even the subjects. In the Camera della Segnatura, which at first appeared to be the only room which could be allotted to Raphael (the others being then occupied by the works of older artists), the subjects, such as Philosophy, Poetry, &c. are abstract; but when directed to repaint the remaining rooms, the experienced artist adopted or approved of a class of subjects which required various details, such as it is natural to look for in objects seen near.

On the same principle, differently applied, when Michael Angelo began the ceiling of the Sistine Chapel, he filled three compartments with numerous small figures and a variety of incidents; but finding that such a style produced no effect from below, he suddenly enlarged the figures of the next compartment to a colossal size: they thus occupied the whole space leaving no room for background. Having once satisfied himself as to the necessary size, he adhered to it throughout.

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The tapestries executed from Raphael's cartoons were originally destined for, and ultimately hung up in the Sistine Chapel, round the Presbyterium. In the cartoon which, from the intended situation of the tapestry and from other circumstances, appears to have been executed first, viz., the Miraculous Draught of Fishes, or Calling of Peter, the figures are comparatively small; in all the rest, the size of the figures is greatly increased.\*

These examples may suffice to show that the distance from which the spectator is supposed to contemplate a work (sometimes as a part of an extensive decoration), not only defines the size of the figures, but also regulates in a great degree the quantity of detail, and consequently the selection, or at least the treatment of the subject.

In the instances of the Stanze of the Vatican and the ceiling of the Sistine Chapel, the great artists made their own arrangements respecting the spaces or compartments. In the Palace at Westminster, the distribution of the spaces has already been fixed by the architect. The distance at which paintings in the Victoria Gallery will be seen will be considerably greater than in the Vatican, not so much from the difference in the dimensions of the rooms (the Victoria Gallery being 45 feet wide, and the Hall of Constantine, the largest of the suite in the Vatican here referred to, being not much short of that measure), as from the smaller space which the architect proposes to allot to each painting. As it is, the moderate size of 12 feet is fixed.

The apartments of the Vatican to which the Hall of Constantine forms the approach, vary in dimensions and are not all rectangular. The room called the Camera della Segnatura measures about 35 feet in the longest dimension. Single frescos, with the addition of a painted frame-work, occupy each wall. The paintings called Theology and Philosophy (or the Dispute of the Sacrament and the School of Athens) measure, without reckoning the painted frame-work, about 26 feet 8 inches wide;† so that the utmost distance to which the spectator can retire from either is not sufficient for the eye to embrace the whole composition. The base of the paintings is, however, above the height of the eye (in the other rooms higher than in this), which somewhat increases the distance; but in the Hall of Constantine, measuring about 60 feet by 42, the large fresco of the Battle with Maxentius, about 36 feet in extent,‡ on one of the side walls, cannot be viewed at the minimum of distance which is necessary to see the whole of a picture.§

The ceiling of the Sistine Chapel is about 60 feet from the ground; the size of the single compartments has no relation to this distance which would admit of pictures measuring from 30 to 40 feet wide; but the size of the figures (with the exception of those in the three compartments before mentioned) is perfectly well calculated for their situation. Those in the coved part of the ceiling, as is well known, are still larger, partly perhaps with a view to counteract the effect of the curve. The head of the Delphic Sybil measures about two feet, giving a height for the entire figure, if it were erect, of nearly 16 feet.

Thus, even where single paintings and compartments can be duly embraced by the eye, the Italian painters seem to have considered that the effect of each should be subservient to that of the whole wall or ceiling, though that whole, strictly speaking, could not be comprehended at one glance. Instances, it also appears, are not wanting in which the size of the apartments does not admit even of single paintings in it being embraced by the eye at once. This may be a sufficient excuse for the absence in such works of any general effect of chiaro-scuro. The principle of making the effect of the various compartments subservient to the whole scheme of decoration appears therefore to be one of the points in which the equality of architectural embellishment may, in some degree, require to be extended to painting, and in which the unpicturesque principle of repetition is in danger of superseding concentration. The resource of the painter, as exhibited in all the examples quoted, is effective composition, through which, elevation, isolation, &c., may render the principal objects striking, and a gradation of importance may be

\* The cartoon of Paul preaching at Athens may offer an exception: the subject demanded a display of architectural magnificence; but even here the principal figures are much larger than in the cartoon of the Calling of Peter.

† Passavant, in his life of Raphael, gives the dimensions 25 feet by 15 feet, French measure.

‡ Passavant (*ib.*) and Bunsen (*Beschreibung der Stadt Rom*), give the dimensions 50 palms by 22.

§ Once and half the width of a picture is considered the minimum of distance to which the spectator can retire to see its whole surface. A circle cannot be embraced by the eye till the spectator retires to a distance equal to thrice its semidiameter.



attained by skilful arrangement. There are, however, instances in which the effect of mural paintings of vast size, and which are seen alone, approach the concentration of effect common in easel pictures. A cupola seems to suggest this treatment; a single painting occupying the end wall of a chapel, or of a hall, and which may be seen at a sufficient distance, admits of the principle of concentration (subject to the conditions arising from its adaptation to architecture), inasmuch as it is a whole in itself. Thus, judging from its present remains, there appears to have been a treatment of light and dark in Michael Angelo's Last Judgment different from that of the ceiling subjects. The enlargement of the figures in the upper part of that fresco is rather to be accounted for by the principle before followed by the great artist in the ceiling, namely, that of adapting the size of the figures to their real distance from the spectator; for it may here be observed, that the perspective diminution of figures is confined to narrow limits in the works above mentioned, and in those of most of the Italian masters, Correggio and his imitators excepted. This restriction is a necessary consequence of the general aim of the severer schools,—an aim which was only recognized by Correggio in subservience to his favourite qualities of *chiaro-scuro* and gradation. The other great painters seem to have considered that figures reduced to minute dimensions by perspective may express distance, but, in general, nothing more. The real subject of Correggio's cupolas may be said to be space; the subjects of the mural paintings of Michael Angelo and Raphael are rather human action and thought.

With respect to the attempt to do away with the real surface of ceilings by perspective appearances, a practice so much abused in the decline of art, it would be a mistake to suppose that the representation of an immeasurable space overhead, with violent foreshortening, as seen in the cupolas of Correggio, was altogether new in Italy in his time; and it would be equally erroneous to conclude that the great artists who painted for Julius II. were unacquainted with efforts of the kind. There was a remarkable and early example in the Church of the SS. Apostoli in Rome, by Melozzo da Forlì, in which a foreshortened figure of Christ, represented in the subject of the Ascension, "seemed," to use the words of Vasari, "to pierce the roof."\* Michael Angelo, of all artists, would have been the last to shrink from the difficulty of foreshortening, but he preferred the more judicious, because more intelligible and expressive representation of figures, seen as if opposite to the eye, and not as they would appear above it. In his as well as in Raphael's ceiling pictures, the horizon is often introduced as it would be in a painting on a wall.

But to what extent, is the characteristic aim of painting, viz., the representation of roundness and depth on a flat surface, to be sacrificed or limited in the adaptation of painting to architecture, and how far are the observations, on this point, of the writers above quoted to be looked upon as valid? The answer may be furnished by the examples before mentioned. From those examples it is apparent that the larger the dimensions of the figures, (the necessary consequence of the distance at which the work may require to be viewed,) the more abstract must be the representation, and the more it requires to be reduced to expressive essentials; that, on the other hand, where the spectator can only retire a few feet to contemplate a painting, the eye demands a greater fulness of parts, and more gradation; but that in no case can the imitation descend to the style of cabinet pictures, inasmuch as the compartments, however small, are always to be considered as portions of an extensive whole.

The apparent contradiction of the omission of detail, in proportion to increase of size, was adverted to in a paper in the Appendix to the former Report, and, bearing as it does on the question under discussion, may be more fully stated on the authority of various examples, as follows:—

The representation, without reference to its frame or boundary, is required to expand as it recedes from the eye; this increase of size with distance (or of distance with size) being indispensable, in order that the work, as a whole, may be duly seen. But this progressive enlargement is confined to significant forms and objects; things less important are gradually omitted, notwithstanding the general increase of size. The extreme effects of proximity and distance correspond in some respects, for works of art may be so small that their leading features only can be perceptible: this effect is equivalent to that of distance. Thus, engraved gems often exhibit a grandeur of style fit for colossal figures. On the other hand, the degrees of distance to which the style of highly-finished cabinet pictures may be said to belong, are defined by the average range of most distinct vision. Beyond and

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\* Part of this work is now preserved in the Vatican.



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within that limit, whether the pictured plane diminishes as it approaches, or expands as it recedes from the eye, detail is either less compatible with effective representation, or is less perceptible.

The following considerations may tend to explain the practice in art to which this statement refers. The scale of mere magnitude still increases with increasing distance, as the picture becomes enlarged, and it would at first appear that, at any and every degree of distance, the eye must continue to receive an equivalent impression. This cannot, however, be literally the case; for the scale of other qualities, such as sharpness and softness, and light and darkness, may be already complete in a picture requiring to be seen near; consequently, that scale cannot be increased by increased dimensions, while it must be reduced by increased distance. But as it becomes reduced,—as sharpness, force and gradation become impaired, notwithstanding the increase of dimensions, the omission of detail becomes unavoidable; for it is essential to completeness that the quantity of parts should not surpass the existing technical means of expressing their relative importance.

The restrictions which in this instance are a consequence of distance and dimensions, are more or less expedient in all modes of imitation in which the organ of sight is less fully informed. The incompleteness in the appearance, as in the case of the absence of colour in sculpture, being compensated by greater general distinctness, and by a representation unencumbered by accidents.

Perhaps the most remarkable examples of this relative completeness or independence of style occur in the outlines and monochroms of Greek vases. In these works, the line being assumed to vary but little in thickness, the means of representation may be said to be reduced to the lowest degree. Yet a certain gradation is still preserved. The quality of smoothness in forms is expressed by the omission of internal markings; without background, the scene is indicated by a significant stenography. Parts only of some objects are introduced; others (the presence of which may be inferred or imagined from the position of the figures) are entirely omitted; as if that which reduced figures to a mere outline, rendered subordinate objects invisible altogether.

Flaxman has shown that the language of abstract form (apparently requiring no addition of light and shade to assist its meaning) can be employed quite as emphatically with less convention; but the same general principles are recognised in his designs.

The consistency which is maintained even on so limited a scale, is not less apparent in the works of great artists, in modes of imitation which afforded ample means of expression. From the restricted department of art referred to, in which so much beauty was nevertheless condensed, to examples of painting, which have exhausted the resources of imitation, the world has always awarded its approbation to completeness of style, and to the docility which has kept it in view under the conditions of subject, material, place, and dimensions.

Sir Joshua Reynolds observes that Michael Angelo, in the Sistine Chapel, attempted little more than could be attained in sculpture; nevertheless, it has been remarked that the ceiling of that chapel, as an example of decoration and of the due adaptation of painting to architecture, has never been surpassed.\* The inference is, that distance, large dimensions, and the grandeur of style which is the result, are favourable to the fulfilment of the union proposed. But although there are few examples of perspective or of backgrounds in the compositions of the Sistine Chapel, the individual figures are remarkable for roundness, and the fresco of the Last Judgment may originally have exhibited the quality of depth in a remarkable degree.

The extreme doctrine which assumes the necessity of aiming at flatness, because a wall is flat, may therefore be pronounced erroneous on the authority of the best mural paintings, and may be considered unnecessary, even as regards the end proposed. As a proof, it may be sufficient to remember that examples of oil-painting in which the effects of aerial perspective have been represented with consummate mastery, when hung up in a room are immediately seen to be flat surfaces, more or less agreeably coloured. At the same time it is apparent that the breadth of treatment which must ever be an attribute of "monumental" painting, must tend to reduce the fulness of relief. The limitation of *chiaro-scuro* which this supposes, involves, however, an especial attention to colour, and it is to be observed that the practice, common with the

\* The remarkable alteration in the size of the figures before referred to, interfering as it does with the architectural symmetry, is not however to be overlooked.



painters of Venice and Friuli, of executing large figures, calculated to be seen at a considerable distance, on the exterior of buildings, may have led those painters to feel the importance of depth of local hues, and the necessity of laying a stress on the permanent rather than on the mutable qualities of nature. The requisite which M. De la Roche thinks essential, viz., the predominance of light masses, is quite compatible with this aim; and the lightness of effect, without deficiency of force, which is the result, is a quality seldom wanting in Italian frescos. Those by Annibale Carracci, in the Farnese Palace, form a remarkable contrast to the heaviness of some oil-pictures by the same master.

With respect to the alleged expediency of intrusting the execution of a series of pictures to a single artist with a view to unity of effect, it appears, from the examples before given, that the change of style consequent upon first experiments, which may be exhibited in a series by a single artist, may interfere as much with architectural symmetry as the varieties of treatment resulting from the employment of many.

In the instance of the frescos in the Stanze of the Vatican, it should, however, be remembered, that although the contrast which some of those works present to the rest might not have been satisfactory had they formed a series in a vast hall, yet as each picture occupies an entire side, and is seen almost alone, the incongruity which to a certain extent exists is not apparent. Again, the architectural and other backgrounds, which are sometimes elaborate, might have been too prominent had the compartments been of the ordinary shape; as it is, their semicircular form sufficiently reduces the space above the figures.

The condition of a peculiar style of architecture is altogether a question of taste; even authority here fails, the greatest Italian masters never having been called upon to paint in a Gothic building. The example which is most applicable may be found in the works of Luca Signorelli, at Orvieto. In those works there can be no doubt that the artist's object was not to imitate, but to surpass the ruder productions which may have been executed, there or elsewhere, about the time when Italian-Gothic structures were erected. The Tudor style of Gothic (the style of the Palace at Westminster) is coeval with the highest development of art in Italy; and buildings erected in the time of Henry VII. or Henry VIII. might have been decorated by the hand of Raphael, had he accepted the invitation of the last-named monarch to visit England.\*

From the foregoing considerations and examples it appears that, whether the decoration of a wall or ceiling consist of one or of many paintings, the treatment should have reference to the whole extent of such wall or ceiling; and that, consequently, if the compartments be small, that circumstance does not of itself involve the necessity of a corresponding style. Hence the dimensions of the figures are not always referable to the size of the compartments, but are rather calculated for the distance from which the whole, or a considerable portion of the decorated surface can be conveniently viewed; and the usual consequence is that little space remains in the pictures for background. The cartoons of Raphael may in general be considered as models in this respect, the tapestries for which they were designed having been to all intents permanent mural decorations. It may here be further remarked that, when figures differing in size from those in the principal compartments are introduced among the architectural embellishments, they are often painted in *chiaro-scuro*, or in imitation of bronze, gold, or some such material, or, if imitative of nature, the subjects are supposed to be on tapestries. Such portions thus profess to be works of art, and the difference of size, as compared with that of the figures in the principal compositions, involves no inconsistency. Such, with occasional exceptions, examples of which have been before noticed, was the practice of the Italian painters.

C. L. EASTLAKE, *Secretary*.

\* Dallaway's Walpole, vol. i. pp. 106-187.

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## No. 7.

AWARD OF PREMIUMS OFFERED BY PUBLIC NOTICE ISSUED  
BY THE COMMISSIONERS IN APRIL, 1842.\*

## APPENDIX.

## No. 7.

Award of Premiums offered by Public Notice issued by the Commissioners in April, 1842.

THE three under-mentioned classes constitute the only gradations of merit which the judges appointed to award the premiums were called upon to determine. The order of names in each class is according to the order of the numbers in the Catalogue of the Exhibition of Cartoons.

## PREMIUMS OF THREE HUNDRED POUNDS.

Subject.	Name.
Cæsar's First Invasion of Britain . . . . .	EDWARD ARMITAGE.
Caractacus led in Triumph through the Streets of Rome. . . . .	GEORGE FREDERIC WATTS.
First Trial by Jury . . . . .	CHARLES WEST COPE.

## PREMIUMS OF TWO HUNDRED POUNDS.

St. Augustine preaching to Ethelbert and Bertha, his Christian Queen. . . . .	JOHN CALLCOTT HORSLEY.
The Cardinal Bouchier urging the Dowager Queen of Edward IV. to give up from Sanctuary the Duke of York. . . . .	JOHN Z. BELL.
The Fight for the Beacon . . . . .	HENRY J. TOWNSEND.

## PREMIUMS OF ONE HUNDRED POUNDS.

Una alarmed by the Fauns and Satyrs . . . . .	W. E. FROST.
Joseph of Arimathea converting the Britons . . . . .	EDMUND THOMAS PARRIS.
Boadicea haranguing the Iceni . . . . .	H. C. SELOUS.
Alfred submitting his Code of Laws for the approval of the Witan. . . . .	JOHN BRIDGES.
Eleanor saves the Life of her Husband, (afterwards Edward I.), by sucking the Poison from the wound in his arm. . . . .	JOSEPH SEVERN.

*Westminster Hall, June 24, 1843.*

## No. 8.

DECLARATION OF JUDGES APPOINTED TO AWARD  
PREMIUMS.

No. 8.  
Declaration of Judges appointed to award Premiums.

THE Undersigned, who have been appointed to decide on the relative merit of the drawings in the present Exhibition, beg leave to state that, notwithstanding the inferiority of certain performances—a consequence unavoidable in an open competition, a great portion of the works are, in their opinion, highly creditable to the country. The Undersigned are the more desirous to express this opinion, since the number of premiums offered, however liberal, was found to be by no means equal to the number of approved productions.

LANSDOWNE.  
ROBERT PEEL.  
SAMUEL ROGERS.  
RICHARD WESTMACOTT.  
RICHARD COOK.  
WILLIAM ETTY.

*Westminster Hall, June 24, 1843.*

\* See the First Report, p. 7.



## No. 9.

## AWARD OF ADDITIONAL PREMIUMS.

APPENDIX.

HER Majesty's Commissioners, on examining the account of the receipts of the Exhibition of Cartoons up to the 14th of July,\* having resolved, with the consent of the Lords Commissioners of Her Majesty's Treasury, that Ten Premiums of One hundred pounds should be distributed to the authors of the most approved of the drawings which had not before been rewarded, the judges of the Cartoons proceeded to select ten drawings accordingly. The result was the distribution of premiums of the above amount to the following artists :—

FRANK HOWARD.  
E. V. RIPPINGILLE.  
F. R. PICKERSGILL.  
SIR W. C. ROSS, R.A.  
HENRY HOWARD, R.A.  
F. P. STEPHANOFF.  
JOHN GREEN WALL.  
W. C. THOMAS.  
MARSHALL CLAXTON.  
EDWARD CORBOULD.

No. 9.  
Award of additional  
Premiums.

## No. 10.

DECLARATION OF JUDGES RESPECTING A SECOND DRAWING  
EXECUTED BY MR. EDWARD ARMITAGE.

*Whitehall, July 22, 1843.*

A PREMIUM of Three hundred pounds having been awarded to Edward Armitage, for his cartoon representing Cæsar's First Invasion of Britain (No. 64 in the Exhibition in Westminster Hall), which cartoon it appears was executed in Paris, and the said Edward Armitage having been required to execute a second drawing, in accordance with a condition in the notice issued by Her Majesty's Commissioners on the Fine Arts, in April, 1842, stating that,—“ If a drawing for which a premium shall have been awarded shall have been executed abroad, or shall have been begun before the publication of this notice, the judges appointed to decide on the relative merit of the works may, if they shall think fit, require the artist to execute in this country, and under such conditions as they may think necessary, an additional drawing as a specimen of his ability ; and in such case the premium awarded to such artist will not be paid unless his second drawing shall be approved by the judges :”

No. 10.  
Declaration of  
Judges respecting  
a second Drawing  
executed by Mr.  
Edward Armitage.

We, the Undersigned, having inspected the second drawing above referred to, the subject of which was proposed by the Commissioners, hereby declare that we are quite satisfied that the said cartoon representing Cæsar's First Invasion of Britain, and the said drawing, are by the same hand, and that therefore the artist is justly entitled to receive the premium awarded to him.

(Signed)

LANSDOWNE.  
ROBERT PEEL.  
SAMUEL ROGERS.  
RICHARD WESTMACOTT.  
RICHARD COOK.  
WILLIAM ETTY.

The premium of Three hundred pounds was accordingly paid to the said Edward Armitage.

\* The exhibition was opened to the public on the 3rd of July. For the first fortnight visitors paid one shilling for admission ; afterwards the public was admitted gratis, except on Saturdays, which days were reserved for visitors paying one shilling.



## VARIOUS NOTICES.

No. 11.

## ROYAL COMMISSION OF FINE ARTS.

*Whitehall, March 24, 1843.*

## APPENDIX.

No. 11.  
Notice respecting  
place, &c., for ex-  
hibition of Car-  
toons.

HER Majesty's Commissioners hereby give notice:—

1. That the cartoons or drawings intended for competition, according to the notices published in April and July, 1842, will be exhibited in Westminster Hall, whither they are to be sent, between the hours of ten and five on any day, Sunday excepted, during the first week in June next, when agents will be in attendance to receive them: but no drawing will be received after Wednesday the 7th of June.

2. Each candidate is required to put a motto or mark on the back of his drawing, and to send, together with his drawing, a sealed letter containing his name and address, and having on the outside of its cover a motto or mark similar to that on the back of the drawing. The letters belonging to the drawings to which no premium shall have been awarded will be returned unopened.

3. The title of the subject of each drawing, together with the quotation, if any, to illustrate it, must be affixed either to the back or front of the drawing.

4. Each drawing is to be sent upon, or accompanied by, a stretching-frame; but no ornamental frames in addition to the stretching-frame will be admissible.

5. The artists or their agents may attend to examine the works sent by them, and to re-stretch such drawings as shall have been detached from their stretching-frames and rolled for the convenience of carriage.

6. No drawing will be allowed to be retouched after having been received, except to repair an injury occasioned by accident, and then only by the artist himself.

7. Every possible care will be taken of the works sent, but in case of injury or loss the Commissioners will not be responsible.

8. All the drawings will be exhibited, and catalogues will be published.

9. The names of the judges appointed to award the premiums will be made known.

By command of the Commissioners,

C. L. EASTLAKE, *Secretary.*

No. 12.

## ROYAL COMMISSION OF FINE ARTS.

*Whitehall, May 26, 1843.*

No. 12.  
Notice respecting  
exhibition of  
Models for  
Sculpture.

HER Majesty's Commissioners hereby give notice:—

1. That whereas various statues in bronze and in marble, of British Sovereigns and illustrious personages, will be required for the decoration of the New Palace at Westminster, artists are invited to send models to be exhibited for the purpose of assisting the Commissioners in the selection of sculptors to be employed.

2. The models are to be sent in the course of the first week in June, 1844, to a place of exhibition hereafter to be appointed.

3. The specimen, or specimens not exceeding two in number, to be sent by each artist, may be either prepared for the occasion, or selected from works already executed by him within five years prior to the date of this notice.

4. The works may be ideal or portrait statues, or groups, but not reliefs. The subjects are left to the choice of the artists. The materials are to be such as are commonly used for models and casts. The dimensions are to be on the scale of an erect human figure not less than three nor more than six feet.

5. The invitation to send works for the proposed exhibition is confined to British artists, including foreigners who may have resided ten years or upwards in the United Kingdom.

6. Artists who propose to exhibit are required to signify their intention to the Secretary on or before the 15th of March, 1844.

By command of the Commissioners,

C. L. EASTLAKE, *Secretary.*



No. 13.

## ROYAL COMMISSION OF FINE ARTS.

*Whitehall, June 16, 1843.*

HER Majesty's Commissioners hereby give notice:—

1. That whereas carve-work in wood will be required for various parts of the New Palace at Westminster, and in the first instance for the doors of the House of Lords, artists are invited to send specimens in this department of art, to be exhibited for the purpose of assisting the Commissioners in the selection of persons to be employed.

2. The specimens are to be sent in the course of the first week in March, 1844, to a place of exhibition hereafter to be appointed.

3. The specimens are required to be designed in general accordance with the style of decoration adopted in the New Palace. Outlines in lithography, showing the dimensions of the principal door of the House of Lords, may be obtained at the Architect's offices in New Palace Yard.

4. Each exhibitor is required to send one and not more than two designs for an entire door, drawn to the scale adopted in the outline, *viz.*, two inches to a foot; and one carved panel, or part of a panel and frame-work, not exceeding four feet in the longest dimension, representing a part of such design in the full proportion. The objects forming the details of decoration, in conformity with the conditions above expressed, are left to the choice of each artist. The material of the carved specimen is to be oak.

5. The invitation to send works for the proposed exhibition is confined to British artists, including foreigners who may have resided ten years or upwards in the United Kingdom.

6. Artists who propose to exhibit are required to signify their intention to the Secretary on or before the 1st of January, 1844.

By command of the Commissioners,

C. L. EASTLAKE, *Secretary.*

APPENDIX.

No. 13.

Notice respecting  
exhibition of  
Specimens of Carve-  
work in wood.

No. 14.

## ROYAL COMMISSION OF FINE ARTS.

*Whitehall, June 16, 1843.*

HER Majesty's Commissioners hereby give notice:—

1. That whereas various windows in the New Palace at Westminster will be decorated with stained glass, artists are invited to send specimens in this department of art, to be exhibited for the purpose of assisting the Commissioners in the selection of persons to be employed.

2. The specimens are to be sent in the course of the first week in March, 1844, to a place of exhibition hereafter to be appointed.

3. The specimens are required to be designed in general accordance with the style of architecture and decoration adopted in the New Palace. Outlines in lithography, showing the dimensions of the windows, may be obtained at the Architect's offices in New Palace Yard.

4. Each exhibitor is required to send one and not more than two coloured designs for an entire window, drawn to the scale adopted in the outline, *viz.*, two inches to a foot; and one specimen of stained glass, not exceeding six feet in the longest dimension, representing a part of such design in the full proportion. Such specimen of stained glass to be glazed up in lead, and framed in wood.

5. The objects forming the details of decoration may be either figures or heraldic devices relating to the Royal Families of England, or a union of the two, and may be accompanied by borders, diapered grounds, legends, and similar enrichments.

6. The invitation to send specimens for the proposed exhibition is confined to British artists, including foreigners who may have resided ten years or upwards in the United Kingdom.

7. Artists who propose to exhibit are required to signify their intention to the Secretary on or before the 1st of January, 1844.

By command of the Commissioners,

C. L. EASTLAKE, *Secretary.*

No. 14.

Notice respecting  
exhibition of  
Specimens of  
Stained Glass.



No. 15.

## ROYAL COMMISSION OF FINE ARTS.

## APPENDIX

No. 15.  
Notice respecting  
exhibition of  
Specimens of  
Fresco-painting,  
&c.

Whitehall, July 28, 1843.

HER Majesty's Commissioners having, in the notice issued by them in April, 1842, announced their intention of adopting means to enable them to decide on the qualifications of candidates for employment in fresco-painting; having thereupon invited artists to send in cartoons as specimens of their practice in design and composition, and being of opinion that the exhibition of such cartoons, which has taken place, has afforded satisfactory evidence of the ability of many artists in these respects; in pursuance of the plan proposed as aforesaid, now give notice:—

1. That whereas it has been ascertained that frescos of moderate dimensions can be conveniently executed on portable frames composed of laths or other materials, artists are invited to send specimens of such frescos to be exhibited, for the purpose of assisting the Commissioners in the selection of persons to be employed in the decoration of portions of the Palace at Westminster.

2. The works are to be sent in the course of the first week in June, 1844, to a place of exhibition hereafter to be appointed.

3. The number of specimens to be exhibited by each artist is limited to three. The size of the specimens is to be not less than three nor more than eight feet in their longest dimension. The figures or portions of figures, in at least one specimen by each exhibitor, are to be not less than the size of life. The subjects are left to the choice of the artists.

4. Each specimen is required to be composed of not less than two applications of the superficial mortar, so as to exhibit the skill of the artist in joining the work of two or more days.

5. Each exhibitor is at liberty to send a cartoon, as a specimen of his ability in design and composition, together with his specimen or specimens of fresco. The mode of execution, subjects, and dimensions of such cartoons are to be in accordance with the conditions specified on those points in the notice issued in April, 1842.

6. No ornamental frames to the cartoons will be admissible, but each specimen in fresco may be surrounded by a flat frame or border, adorned with painted arabesques, which may be executed either by the artist himself or under his direction, and either in fresco or in any other method.

7. The competition hereby invited has for its object the execution of frescos for the decoration of the Palace at Westminster. But whereas paintings executed in other methods may be free from a shining surface, and may therefore be considered by various artists to be fit for the decoration of walls, the Commissioners invite such artists to exhibit specimens of the methods in question, under the conditions before expressed, except that with regard to such specimens the dimensions are left to the choice of the exhibitors.

8. The claims of candidates for employment in oil-painting, and in other departments of the art besides historical painting, will be duly considered.

9. The invitation to send works for the proposed exhibition is confined to British artists, including foreigners who may have resided ten years or upwards in the United Kingdom.

10. Artists who propose to exhibit are requested to signify their intention on or before the 15th March, 1844, to the Secretary, who is empowered to give such further explanations as may be required relative to the terms of this and of the other notices issued by the Commissioners.

By command of the Commissioners,

C. L. EASTLAKE, *Secretary*.



No. 16.

## ROYAL COMMISSION OF FINE ARTS.

*Whitehall, July 23, 1843.*

HER Majesty's Commissioners hereby give notice:—

1. That whereas arabesque paintings and heraldic decorations for the enrichment of panels, friezes, &c., in colour and gold, will be required for the New Palace at Westminster, artists and others are invited to send designs for such decorations, for the purpose of assisting the Commissioners in the selection of persons to be employed.

2. The designs are to be sent in the course of the first week in March, 1844, to a place of exhibition hereafter to be appointed.

3. The designs may be executed in water-colours, in tempera, in oil, or in encaustic. The dimensions are left to the choice of the exhibitors.

4. The invitation to send designs for the proposed exhibition is confined to British subjects, including foreigners who may have resided ten years or upwards in the United Kingdom.

5. Artists and others who propose to exhibit are required to signify their intention to the Secretary on or before the 1st of January, 1844.

By command of the Commissioners,

C. L. EASTLAKE, *Secretary.*

## APPENDIX.

No. 16.

Notice respecting  
exhibition of  
Specimens of  
Arabesque Decora-  
tions.

No. 17.

## ROYAL COMMISSION OF FINE ARTS.

*Whitehall, July 28, 1843.*

HER Majesty's Commissioners hereby give notice:—

1. That whereas ornamental metal-work for screens, railings, gates, &c., will be required in the Palace at Westminster, artists and others are invited to send designs for such works, with specimens, suitable to the style of the building, for the purpose of assisting the Commissioners in the selection of persons to be employed.

2. The designs and specimens are to be sent in the course of the first week in March, 1844, to a place of exhibition hereafter to be appointed.

3. The materials and dimensions are left to the choice of the exhibitors.

4. The invitation to send designs and specimens for the proposed exhibition is confined to British subjects, including foreigners who may have resided ten years or upwards in the United Kingdom.

5. Artists and others who propose to exhibit are required to signify their intention to the Secretary on or before the 1st of January, 1844.

By command of the Commissioners,

C. L. EASTLAKE, *Secretary.*

No. 17.

Notice respecting  
exhibition of  
Specimens of Orna-  
mental Metal-work.



No. 18.

## ROYAL COMMISSION OF FINE ARTS.

## APPENDIX.

No. 18.  
Notice respecting  
exhibition of  
Specimens of Orna-  
mental Pavements.

*Whitehall, July 28, 1843.*

HER Majesty's Commissioners hereby give notice:—

1. That whereas ornamental pavements will be required for the halls and corridors of the New Palace at Westminster, artists and others are invited to send designs for such pavements, with specimens, suitable to the style of the building, for the purpose of assisting the Commissioners in the selection of persons to be employed.

2. The designs and specimens are to be sent in the course of the first week in March, 1844, to a place of exhibition hereafter to be appointed.

3. The specimens are not to exceed six feet in the longest dimension. The materials are left to the choice of the exhibitors.

4. The invitation to send designs for the proposed exhibition is confined to British subjects, including foreigners who may have resided ten years or upwards in the United Kingdom.

5. Artists and others who propose to exhibit are required to signify their intention to the Secretary on or before the 1st of January, 1844.

By command of the Commissioners,

C. L. EASTLAKE, *Secretary.*



27

Model

**THIRD REPORT**

OF

**THE COMMISSIONERS**

ON THE

**FINE ARTS.**

WITH APPENDIX.

---

Presented to both Houses of Parliament by Command of Her Majesty.

---

LONDON:

PRINTED BY WILLIAM CLOWES AND SONS, STAMFORD STREET,  
FOR HER MAJESTY'S STATIONERY OFFICE.

—  
1844.





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## C O M M I S S I O N.

### VICTORIA R.

VICTORIA, by the Grace of God, of the United Kingdom of Great Britain and Ireland, Queen, Defender of the Faith. To Our Most Dearly-beloved Consort, His Royal Highness Francis ALBERT Augustus Charles Emanuel Duke of Saxony, Prince of Saxe Cobourg and Gotha, Knight of Our Most Noble Order of the Garter, and Field-Marshal in Our Army; Our Right Trusty and Well-beloved Councillor John Singleton Lord Lyndhurst, Our Chancellor of that Part of Our United Kingdom of Great Britain and Ireland called Great Britain; Our Right Trusty and Right Entirely-beloved Cousin George Granville Duke of Sutherland, Knight of Our Most Noble Order of the Garter; Our Right Trusty and Entirely-beloved Cousin and Councillor Henry Marquis of Lansdowne, Knight of Our Most Noble Order of the Garter; Our Right Trusty and Well-beloved Councillor Henry Pelham Pelham Clinton (commonly called Earl of Lincoln); Our Right Trusty and Right Well-beloved Cousin John Earl of Shrewsbury; Our Right Trusty and Right Well-beloved Cousin and Councillor George Earl of Aberdeen, Knight of Our Most Ancient and Most Noble Order of the Thistle; Our Right Trusty and Well-beloved Councillors John Russell (commonly called Lord John Russell), and Francis Egerton (commonly called Lord Francis Egerton); Our Right Trusty and Well-beloved Cousin and Councillor Henry John Viscount Palmerston, Knight Grand Cross of Our Most Honourable Order of the Bath; Our Right Trusty and Well-beloved Cousin and Councillor William Viscount Melbourne; Our Right Trusty and Well-beloved Councillor Alexander Lord Ashburton; Our Right Trusty and Well-beloved Nicholas William Lord Colborne; our Right Trusty and Well-beloved Councillors Charles Shaw Lefevre, Sir Robert Peel, Baronet, and Sir James Robert George Graham, Baronet; and our Trusty and Well-beloved Sir Robert Harry Inglis, Baronet, and Henry Gally Knight, Benjamin Hawes the Younger, Henry Hallam, Samuel Rogers, George Vivian, and Thomas Wyse, Esquires,—greeting: Whereas We have thought it expedient, for divers good causes and considerations, that a Commission should forthwith issue for the purpose of inquiring whether advantage might not be taken of the rebuilding of Our Palace at Westminster, wherein Our Parliament is wont to assemble, for the purpose of promoting and encouraging the Fine Arts in Our United Kingdom, and in what manner an object of so much importance would be most effectually promoted:

Now know ye that We, reposing great trust and confidence in your knowledge and ability, have authorized and appointed, and do by these Presents authorize and appoint, you, the said Francis ALBERT Augustus Charles Emanuel Duke of Saxony and Prince of Saxe Cobourg and Gotha, John Singleton Lord Lyndhurst, George Granville Duke of Sutherland, Henry Marquis of Lansdowne, Henry Pelham Pelham Clinton (commonly called Earl of Lincoln), John Earl of Shrews-



bury, George Earl of Aberdeen, John Russell (commonly called Lord John Russell), Francis Egerton (commonly called Lord Francis Egerton), Henry John Viscount Palmerston, William Viscount Melbourne, Alexander Lord Ashburton, Nicholas William Lord Colborne, Charles Shaw Lefevre, Sir Robert Peel, Sir James Robert George Graham, Sir Robert Harry Inglis, Henry Gally Knight, Benjamin Hawes the Younger, Henry Hallam, Samuel Rogers, George Vivian, and Thomas Wyse, or any five or more of you, to be Our Commissioners for the purposes aforesaid.

And for the better enabling you to carry these Our Royal Intentions into effect, We do hereby enjoin and command you, or any five or more of you, to inquire into the mode in which, by means of the interior decoration of Our said Palace at Westminster, the Fine Arts of this country can be most effectually encouraged. And We do by these Presents give and grant to you, or any five or more of you, full power and authority to call before you, or any five or more of you, such persons as you shall judge likely to afford you any information upon the subject of this Our Commission, and to inquire of and concerning the premises by all other lawful ways and means whatsoever.

And We do by these Presents will and ordain that this Our Commission shall continue in full force and virtue, and that you Our said Commissioners, or any five or more of you, may, from time to time, proceed in the execution thereof, and of every matter and thing therein contained, although the same be not continued from time to time by adjournment. And Our further Will and Pleasure is that you Our said Commissioners, or any five or more of you, upon due inquiry into the premises, do report to Us, in writing under your hands and seals, or under the hands and seals of any five or more of you, your several proceedings under and by virtue of this Commission, together with what you shall find touching or concerning the premises.

And We further ordain that you, or any five or more of you, may have liberty to report your proceedings under this Commission from time to time, should you judge it expedient so to do.

And, for your assistance in the due execution of these Presents, We have made choice of Our Trusty and Well-beloved Charles Lock Eastlake, Esquire, to be Secretary to this Our Commission, and to attend you; whose services and assistance We require you to avail yourselves of from time to time, as occasion may require.

Given at Our Court at St. James's the Twenty-second Day of November,  
1841, in the Fifth Year of Our Reign.

By Her Majesty's Command,

J. R. G. GRAHAM.



W A R R A N T,  
APPOINTING ADDITIONAL COMMISSIONERS.

VICTORIA R.

VICTORIA, by the Grace of God, of the United Kingdom of Great Britain and Ireland, Queen, Defender of the Faith. To our Trusty and Well-beloved Philip Henry Stanhope, Esquire (commonly called Viscount Mahon), and Our Right Trusty and Well-beloved Councillor Thomas Babington Macaulay,—greeting: Whereas We did by Warrant, under our Sign Manual, bearing date the Twenty-second Day of November, in the Fifth Year of Our Reign, authorize and appoint Our Most Dearly-beloved Consort, His Royal Highness Francis ALBERT Augustus Charles Emanuel Duke of Saxony, Prince of Saxe Cobourg and Gotha, Knight of Our Most Noble Order of the Garter, and Field-Marshal in our Army; Our Right Trusty and Well-beloved Councillor John Singleton Lord Lyndhurst, Our Chancellor of that Part of Our United Kingdom of Great Britain and Ireland called Great Britain; Our Right Trusty and Right Entirely-beloved Cousin George Granville Duke of Sutherland, Knight of Our Most Noble Order of the Garter; Our Right Trusty and Entirely-beloved Cousin and Councillor Henry Marquis of Lansdowne, Knight of Our Most Noble Order of the Garter; Our Right Trusty and Well-beloved Councillor Henry Pelham Pelham Clinton (commonly called Earl of Lincoln); Our Right Trusty and Right Well-beloved Cousin John Earl of Shrewsbury; Our Right Trusty and Right Well-beloved Cousin and Councillor George Earl of Aberdeen, Knight of Our Most Ancient and Most Noble Order of the Thistle; Our Right Trusty and Well-beloved Councillors John Russell (commonly called Lord John Russell), and Francis Egerton (commonly called Lord Francis Egerton); Our Right Trusty and Well-beloved Cousin and Councillor Henry John Viscount Palmerston, Knight Grand Cross of Our Most Honourable Order of the Bath; Our Right Trusty and Well-beloved Cousin and Councillor William Viscount Melbourne; Our Right Trusty and Well-beloved Councillor Alexander Lord Ashburton; Our Right Trusty and Well-beloved Nicholas William Lord Colborne; Our Right Trusty and Well-beloved Councillors Charles Shaw Lefevre, Sir Robert Peel, Baronet, and Sir James Robert George Graham, Baronet; and Our Trusty and Well-beloved Sir Robert Harry Inglis, Baronet, and Henry Gally Knight, Benjamin Hawes the Younger, Henry Hallam, Samuel Rogers, George Vivian, and Thomas Wyse, Esquires, Our Commissioners for the purpose of inquiring whether advantage might not be taken of the rebuilding of Our Palace at Westminster, wherein Our Parliament is wont to assemble, for the purpose of promoting and encouraging the Fine Arts in Our United Kingdom, and in what manner an object of so much importance would be most effectually promoted:



Now know ye that We, reposing great trust and confidence in your knowledge and ability, have authorized and appointed, and do by these Presents authorize and appoint, you, the said Philip Henry Stanhope (commonly called Viscount Mahon), and Thomas Babington Macaulay, to be Our Commissioners, in addition to and together with Our said Commissioners herein mentioned for the purposes aforesaid.

Given at Our Court at St. James's the Fourth Day of May, 1844, in the Seventh Year of our Reign.

By Her Majesty's Command,

J. R. G. GRAHAM.



## THIRD REPORT

### OF THE COMMISSIONERS ON THE FINE ARTS.

#### TO THE QUEEN'S MOST EXCELLENT MAJESTY.

WE, the Commissioners appointed by Your Majesty for the purpose of inquiring whether advantage might not be taken of the rebuilding of Your Majesty's Palace at Westminster, wherein Your Majesty's Parliament is wont to assemble, for the purpose of promoting and encouraging the Fine Arts in Your Majesty's United Kingdom; and in what manner an object of so much importance might be most effectually promoted, humbly report to Your Majesty that having, in furtherance of the objects proposed by us in our last Report, invited artists to send specimens of Fresco-painting on portable frames, to be exhibited for the purpose of assisting us in the selection of persons to be employed in the decoration of portions of the Palace at Westminster, we have now humbly to state to Your Majesty that the exhibition referred to has taken place, and that, considering the inexperience even of the best artists in the practice of Fresco-painting, we are satisfied with the promise of superior skill which has been afforded; and we are of opinion that several of the specimens of Fresco-painting which have been so submitted to us, taken together with the Cartoons before exhibited by the artists, or with other existing evidences of their talents, justify us in suggesting further measures, with a view to the execution of Fresco-paintings in portions of the Palace at Westminster.

With this view we propose to commission six artists, selected by us from among the present exhibitors in Westminster Hall, to furnish designs, coloured sketches, and specimens of Fresco-painting, for certain subjects proposed by us to be executed in the House of Lords; at the same time, not binding ourselves to employ such artists finally. And being desirous to give a further opportunity to artists, other than the above artists, to offer specimens of their ability in Cartoon-drawing and Fresco-painting, we propose to advertise the subjects already referred to for general competition; and we have prepared the draft of an announcement, explaining the conditions of such competition, and assigning remunerations and offering premiums of public money, to which we request the sanction of Your Majesty.

We have also humbly to state to Your Majesty, that having invited an exhibition of Models for Sculpture, in order to assist us in the selection of sculptors to be employed in the Palace at Westminster, and having been satisfied with the evidence of ability displayed by many of the exhibitors, we are prepared to recommend the artists, whose names are contained in a subjoined Report, as worthy to be employed on such works, to be placed in the Palace at Westminster, and for such remuneration as may hereafter be determined. At the same time, we wish it to be understood that the selection now made does not imply the exclusion of other sculptors, whether they may or may not as yet have submitted to us specimens of their ability.



We have also humbly to state to Your Majesty that having, in furtherance of the objects proposed by us in our last Report, invited artists to submit for our inspection and for exhibition specimens of Arabesque-painting, and likewise specimens of Glass-staining, Wood-carving, ornamental Metal-work and ornamental Pavement, accompanied by designs; we have now humbly to state to Your Majesty that the exhibition of such specimens and designs has taken place, and that we are prepared to recommend the artists whose names are contained in subjoined Reports, as worthy to be employed on such works in the Palace at Westminster, and for such remuneration as may hereafter be determined; but we again wish it to be understood that such selection does not imply the exclusion of other artists, whether they may or may not as yet have submitted to us specimens of their ability.

We have further humbly to state to Your Majesty, that having in former Reports announced our intention of considering the claims of candidates for employment in Oil-painting, we now propose that artists should be invited to enter into a competition in that branch of art, and we have prepared the draft of an announcement on this subject, offering premiums of public money, to which we request the sanction of Your Majesty.

We humbly subjoin, as an Appendix to this Report, some papers relating to and explanatory of the proceedings of the Commission.

ALBERT.  
LYNDHURST.  
SUTHERLAND.  
LANSDOWNE.  
LINCOLN.  
ABERDEEN.  
PALMERSTON.  
MAHON.  
ASHBURTON.  
COLBORNE.  
CHARLES SHAW LEFEVRE.  
ROBERT PEEL.  
J. R. G. GRAHAM.  
T. B. MACAULAY.  
ROBERT HARRY INGLIS.  
H. GALLY KNIGHT.  
B. HAWES, JUN.  
S. ROGERS.  
GEORGE VIVIAN.  
THOMAS WYSE.

*Gwydyr House, Whitehall, 9th July, 1844.*



## APPENDIX.

No. 1.

## ROYAL COMMISSION OF FINE ARTS.

APPENDIX.

No. 1.

HER Majesty's Commissioners have resolved, with the sanction of the Lords Commissioners of Her Majesty's Treasury, that six arched compartments in the House of Lords shall be DECORATED with FRESCO PAINTINGS; that the subjects of such Fresco-paintings shall be illustrative of the functions of the House of Lords and of the relation in which it stands to the Sovereign; that the subject of three of the said Fresco-paintings shall be personifications or abstract representations of Religion, Justice, and the Spirit of Chivalry, and that the three remaining subjects corresponding with such representations and expressing the relation of the Sovereign to the Church, to the Law, and, as the fountain of honour, to the State, shall be, The Baptism of Ethelbert; Prince Henry, afterwards Henry V., acknowledging the authority of Chief Justice Gascoigne; and Edward the Black Prince receiving the Order of the Garter from Edward III.

They have commissioned six artists, viz., Richard Redgrave, A.R.A., William Cave Thomas, Charles West Cope, A.R.A., John Callcott Horsley, William Dyce, and Daniel Maclise, R.A., selected by the Commissioners from among the present exhibitors in Westminster Hall, to prepare cartoons, coloured sketches, and specimens of Fresco-painting for the subjects above mentioned. But the Commissioners, not binding themselves to employ such artists on the Fresco-paintings in the House of Lords, and being desirous of giving a further opportunity to artists, other than the above artists, to exhibit specimens of their ability in Cartoon-drawing and Fresco-painting, hereby give notice:—

1. That the six subjects above mentioned are offered for general competition.
2. That three premiums of 200*l.* each will be given to the artists who shall furnish specimens which shall respectively be deemed worthy of one of the said premiums by judges to be appointed to decide on the relative merit of the works.
3. Each artist is required to prepare a Cartoon, being a design for one of the aforesaid subjects. The size of the Cartoon is to be 9 feet 3 inches wide by 16 feet high to the point of the arch (outlines in lithography, showing the form of the arch in the compartments referred to, may be obtained at the architect's office in New Palace Yard). Each artist is further required to prepare a coloured sketch, not less than 18 inches in its shortest dimension, of the entire design represented in his Cartoon, and a specimen of Fresco-painting, not less than 3 feet in its shortest dimension, representing a part of the design in the full proportion.
4. The works are to be sent, in the course of the first week in June, 1845, for exhibition, to Westminster Hall.
5. The Commissioners reserve to themselves the right of excluding from public exhibition works which may be deemed by them not to possess sufficient merit to entitle them to such a privilege.
6. The judges appointed to decide on the relative merit of the works may, if they shall think fit, require any artist, to whom a premium shall have been awarded, to execute, under such conditions as they may think necessary, a second design or specimen as a proof of his ability, and in such case the premium awarded to such artist will not be paid, unless his second design or specimen shall be approved by the judges.
7. The judges will consist partly of artists.
8. The works, with the exception of those to be prepared by the six exhibitors above-mentioned, will be returned to the respective artists.
9. The names of the artists are not required to be concealed.
10. The competition hereby invited is confined to British subjects, including foreigners who may have resided 10 years or upwards in the United Kingdom.

By command of the Commissioners,

C. L. EASTLAKE, *Secretary.*



## APPENDIX.

## No. 2.

## No. 2.

## ROYAL COMMISSION OF FINE ARTS.

HER Majesty's Commissioners having announced that their attention would, in due time, be directed to the means of selecting for employment artists skilled in Oil-painting, with a view to the decoration of portions of the Palace at Westminster, hereby give notice:—

1. That three PREMIUMS of 500*l.* each, three premiums of 300*l.* each, and three premiums of 200*l.* each, will be given to the artists who shall furnish OIL PAINTINGS, which shall be deemed worthy of one or other of the said premiums by judges to be appointed to decide on the relative merit of the works.

2. The paintings are to be sent, in the course of the first week in June, 1846, for exhibition, to Westminster Hall.

3. The Commissioners reserve to themselves the right of excluding from public exhibition works which shall be deemed by them not to possess sufficient merit to entitle them to such a privilege.

4. The paintings, not exceeding two in number, by each artist, are required to be prepared for the occasion.

5. The subjects are required to come under the general classes of religion, history, or poetry.

6. The dimensions are left to the choice of the artists, under the following conditions:—The figures are not to be less than two in number; the size of the nearest figure or figures, in at least one of the specimens by each artist, is to be not less than that of life; but the size of the figures is altogether left to the choice of painters of marine subjects, battle pieces, and landscape.

7. The judges appointed to decide on the relative merit of the works may, if they shall think fit, require any artist, to whom a premium shall have been awarded, to execute, under such conditions as they may think necessary, an additional painting as a specimen of his ability, and in such case the premium awarded to such artist will not be paid, unless his second painting shall be approved by the judges.

8. The names of the artists are not required to be concealed.

9. The paintings will remain the property of the respective artists.

10. Paintings which may combine appropriate subjects, with a high degree of merit, shall be considered eligible to be purchased by the nation, in order to be placed in one of the apartments of the Palace at Westminster.

11. Religious, poetical, or allegorical subjects, which by judicious adaptation or treatment may have reference to the history or constitution of the kingdom may, as well as strictly historical subjects, be eligible to be so purchased.

12. The judges to be hereafter appointed to decide on the relative merit of the works, with a view to the award of premiums, will consist partly of artists.

13. The competition hereby invited is confined to British subjects, including foreigners who may have resided 10 years or upwards in the United Kingdom.

By command of the Commissioners,

C. L. EASTLAKE, *Secretary.*

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## No. 3.

DECLARATION OF THE COMMISSIONERS RESPECTING THE  
MODELS FOR SCULPTURE EXHIBITED IN WESTMINSTER  
HALL.

WE, the Undersigned, having inspected the Models for Sculpture submitted to us in Westminster Hall, are of opinion that the exhibition is highly creditable to the country. We have recorded our judgment on the merit of many of the works of the exhibitors, but not being at present in possession of sufficient information, as to the extent to which decorations in Sculpture may be considered desirable in the Palace at Westminster, or as to the time when such decorations may be required, we have thought it expedient to limit our present selection to those artists who, we consider, have especially distinguished themselves in the exhibition referred to; and we hereby recommend the following artists, viz., W. Calder Marshall, John Bell, and John Henry Foley, for employment on such works in the Palace at Westminster, and for such remuneration as may hereafter be determined. At the same time, we wish it to be understood that the present selection does not by any means imply the exclusion of other Sculptors, whether they may, or may not, have exhibited specimens of their ability on the present occasion.

ALBERT.  
LYNDHURST.  
SUTHERLAND.  
LANSDOWNE.  
LINCOLN.  
ABERDEEN.  
PALMERSTON.  
MELBOURNE.  
MAHON.  
ASHBURTON.  
COLBORNE.  
CHARLES SHAW LEFEVRE.  
ROBERT PEEL.  
J. R. G. GRAHAM.  
T. B. MACAULAY.  
H. GALLY KNIGHT.  
B. HAWES, JUN.  
S. ROGERS.  
GEORGE VIVIAN.  
THOMAS WYSE.

*Gwydyr House, Whitehall, 9th July, 1844.*

## APPENDIX.

No. 3.  
Declaration of the  
Commissioners re-  
specting the Models  
for Sculpture ex-  
hibited in Westmin-  
ster Hall.



## APPENDIX.

## No. 4.

Letter from the  
Right Hon. Sir  
Robert Peel, Bart.,  
respecting Public  
Monuments to Men  
distinguished for  
Civil Services.

No. 4.

LETTER FROM THE RIGHT HON. SIR ROBERT PEEL, BART.,  
RESPECTING PUBLIC MONUMENTS TO MEN DISTIN-  
GUISHED FOR CIVIL SERVICES.

DEAR SIR,

*Whitehall, 17th August, 1843.*

A PROPOSAL was recently made in the House of Commons that the Commissioners should be empowered by Her Majesty to inquire into the best means of doing honour by Public Monuments, in Sculpture or Painting, to be erected at the public charge to the memory of men entitled to the gratitude of their country by eminent civil, literary, or scientific services.

I was unwilling to devolve on the Commissioners a general inquiry of this nature, not immediately connected with the original object for which the Commission was appointed; but I willingly undertook to recommend to Her Majesty to give to the Commissioners full authority to consider whether there is any portion of the edifice intended for the accommodation of the Houses of Parliament, or of the buildings connected with that edifice, which could with advantage and propriety be allotted to the reception of monuments such as those to which I have above adverted, and to report their opinion to Her Majesty, not only with regard to the particular site of such monuments, but, in the event of an appropriate site in connexion with the New Houses of Parliament being recommended by the Commissioners, with regard to the principles generally which should govern the selection of the names to be honoured by so distinguished a record of national gratitude, and to the best mode of combining the public acknowledgment of eminent service with encouragement to the arts in this country.

I am empowered by Her Majesty to recommend the subject to the consideration of the Commissioners, and to give them Her Majesty's full authority for entering upon it.

I am, dear Sir,

Your obedient servant,

*C. L. Eastlake, Esq.*

(Signed) ROBERT PEEL.



## No. 5.

## MR. BARRY'S REPORT RESPECTING THE LOCALITIES IN THE NEW HOUSES OF PARLIAMENT WHICH MAY BE ADAPTED FOR THE RECEPTION OF WORKS IN SCULPTURE.

## APPENDIX.

## No. 5.

Mr. Barry's Report respecting the localities in the New Houses of Parliament which may be adapted for the reception of works in Sculpture.

SIR,

*Westminster, 6th March, 1844.*

I HAVE to acknowledge the receipt of your letter of the 24th ultimo, enclosing a copy of a Resolution of Her Majesty's Commissioners on the Fine Arts, relative to the applicability of the New Palace of Westminster to the reception of Monumental Sculpture and Painting; and also a copy of a letter, accompanying it, from the Right Hon. Sir Robert Peel to the Commissioners, of the 14th of August last, authorizing them, on behalf of Her Majesty, to consider whether there is any portion of that edifice, or of the buildings connected with it, which could, with advantage and propriety, be allotted to the reception of monuments to the memory of men entitled to the gratitude of their country, by eminent civil, literary, or scientific services.

In the Report which I made to the Commission in February 1843, I made mention of all those portions of the interior of the New Palace where, in my judgment, painting and sculpture could, with propriety and effect, be united with the architecture of the building; and, having reconsidered the subject, I am still of opinion that the union of the three sister arts could not be satisfactorily carried to a greater extent within the building than I then expressed. I may, however, mention that, in addition to the statues of royal and military personages, which I recommended to be placed in the niches forming part of the architectural decoration of the several halls, those of eminent men of this country who have at various periods distinguished themselves in the advancement of art, science, and literature, but whose services have not hitherto been specially recorded by any public acknowledgment, might form part of the series.

The following is an enumeration of the niches provided for such purposes in the several parts of the building:—

In Westminster Hall, 12; in the Victoria Gallery, 106; in the Queen's Porch, 4; in the House of Lords, 18; in St. Stephen's Hall, 12; in the Central Hall, 68; making altogether 220 niches, averaging seven feet in height.

Those in the Victoria Gallery, Queen's Porch, and House of Lords, might be of bronze gilt, but in order to avoid false lights and effects, the gilding should be matted or unburnished.

In the other parts of the building above adverted to, the statues might be of coloured marbles, in harmony with the prevailing tone and colour of the architectural decorations.

With respect to monuments which may hereafter be decreed by Parliament to be erected at the public expense, to the memory of not only those eminent men who have distinguished themselves in the civil and military services of their country, but also of those who have promoted its honour and advantage in the cultivation and advancement of art, science, and literature, no building can, in my opinion, with greater propriety or effect, be appropriated for their reception than the Palace of the Legislature, whose site is hallowed by the most interesting historical recollections connected with it from the most remote periods. Such monuments might be arranged with considerable effect, both within the building, as well as in the New Quadrangle, which I have already suggested as an addition to it, on the site of the New Palace Yard; and in order that due importance and effect may be given to them, they should not, in my opinion, be confined by, or form part of, the architectural arrangement of the design of the interior; but should be wholly detached from the walls, and be restricted either to the statues of the men they are designed to commemorate, or simply to mural monuments and tablets, with likenesses of the deceased in the form of busts or medallions, with suitable inscriptions; but all allegory, and its absurdities, should be carefully avoided.



## APPENDIX.

## No. 5.

Mr. Barry's Report  
respecting the localities in the New  
Houses of Parliament which may be  
adapted for the  
reception of works  
in Sculpture.

Within the building, the monuments should be exclusively confined to *statues*, which might be so arranged in the respective halls, as to accord with the degree of eminence of the men they are designed to commemorate; the Central or Octagon Hall being reserved for the most eminent.

In the Quadrangle, statues might be placed in front of the buttresses of the building on each of its four sides, and mural monuments and tablets placed under an arcade to be formed on two of its sides. Monuments thus placed, although in the open air and constantly open to the public, might, from being within the precincts of the palace, be placed under such a constant and efficient supervision, as would preserve them from defacement or injury. In order to avoid discordancy, and a want of a proper degree of symmetry in the statues generally, I would propose, that they should all be of the heroic size; that their pedestals should be of the same height and nearly of the same bulk; that monumental simplicity and breadth of treatment should be prescribed for the statue; and that all the pedestals should be designed upon the same general principles, as to composition and style: but with a view of avoiding a monotonous repetition, they should be varied in design according to the taste of the artist, and be enriched with historical bas-reliefs, illustrating any important events that it might be deemed expedient to record in the life of the individual in whose honour the monument is erected. The statues should invariably be of bronze, on account of the imperishable nature of that material; those on the exterior of the building might be left of the natural colour of the metal, but in the interior, where the light will be much subdued, I would recommend that they should be coated with matted or unburnished gold, as being best calculated to render the statue most effective, and allow of its being seen to the greatest advantage. The pedestals might be of Purbeck marble, or of some other limestone of equal hardness and depth of colour; and those in the interior of the building should be polished. The sculpture upon the pedestals might be executed either in the stone of which they are made, or in tablets of bronze securely fixed to the stone-work, which should be gilt or left of its natural colour as suggested for the statues, according to the situation of the monument, whether placed internally or externally.

The principle which I would adopt for the location of the monuments generally, is that of confining them to such portions of the building only as might at all times, without inconvenience, be open to the public, under proper and efficient control, and such regulations as might be deemed expedient. This principle, and the amount of accommodation that could be provided for public monuments, as well as their arrangement, is illustrated in the accompanying plan; by which it appears that Westminster Hall might contain 58 statues; St. Stephen's Hall, 16; the Central or Octagon Hall, 24; the Corridors leading to the Houses of Lords and Commons, 20; and the Public Corridors and Waiting Rooms connected with the Committee Rooms, 69; making in all, accommodation for 187 statues.

The Crypt of St. Stephen's Chapel, which is proposed to be restored, and to which convenient access will be made from Westminster Hall, would also afford accommodation for about 14 monuments.

The Cloister of the Chapel, which is also to be restored, and will be connected with the Hall and the Crypt, might afford accommodation for 13 statues, placed externally; and a surface of wall for mural monuments and tablets, under cover, 330 feet in length, and 20 feet in height. The accommodation in the proposed Quadrangle on the site of New Palace Yard, would be for 56 statues; and for mural monuments and tablets, under cover, a surface of wall 369 feet in length, and 16 feet in height.

Thus the entire number of public monuments that the Building and its Quadrangles could accommodate would be, in isolated monuments or statues, 270; and in mural monuments and tablets, about 400; or in the whole, 670 monuments of all kinds. In Westminster Abbey, the number of monuments of all kinds, forming a collection commenced (with a few exceptions) from the end of the thirteenth century, amounts to 357; of which 63 are table and other monuments, with figures in a recumbent or devotional attitude; 15 are isolated statues in an erect position; 98 are mural monuments, with sculpture for the most part allegorical; 122 are tablets with inscriptions only; 20 are busts; 8 are brasses let into the pavement; and 31 consist of table monuments, slabs, and stones, with sculpture either decomposed or defaced to such an extent as to be nearly obliterated. A very few of these monuments have been erected at the public expense.



In St. Paul's Cathedral, the number of monuments, being a collection of the last fifty years, amounts to 43; of which, 14 are isolated statues of the men they are designed to commemorate; 5 are historical reliefs; 3 are partly historical and partly allegorical; and 21 consist wholly of allegory. Of this number, those which have been erected at the public expense amount to 36. From the above statement of the existing monuments in St. Paul's Cathedral and in Westminster Abbey, it may safely be inferred, that the accommodation afforded by the New Palace of Westminster, for public monuments alone, would suffice for ages to come; and if the feeling which now very generally prevails in favour of the exclusion of all monuments from places set apart for divine worship, which, from their character, are not calculated to excite in the mind of the beholder emotions of piety and devotion, (in which number would be included, above 200 in Westminster Abbey, and with two exceptions, the entire collection at St. Paul's Cathedral,) should ultimately lead to their removal, the New Palace of Westminster might afford accommodation for those of a public character, either in the open arcades, or in galleries to be provided above them in the proposed additional Quadrangle, on the site of the New Palace Yard. But whether this removal and transfer of monuments should or should not ultimately take place, it might perhaps be worthy the consideration of Parliament, whether it would not be advisable, both for the sake of encouraging Art, and evincing a renewed and grateful remembrance of services rendered to their country, to order statues to be erected in the New Palace of Westminster, at the public expense, to the memory of a certain number of the most eminent of its public characters and benefactors of bygone times, in order that a collection of monuments, to the memory of all whom the country delights to honour, may be at once commenced, and be ever after maintained and increased within the walls of one and the same public edifice.

I remain, Sir,

Your very obedient Servant,

*C. L. Eastlake, Esq.*

CHARLES BARRY.

APPENDIX.

No. 5.

Mr. Barry's Report respecting the localities in the New Houses of Parliament which may be adapted for the reception of works in Sculpture.



## APPENDIX,

No. 6.

Extract from the Report of the Committee appointed to examine the localities in the New Houses of Parliament which may be adapted for the reception of Works in Painting and Sculpture.

# EXTRACT FROM THE REPORT OF THE COMMITTEE APPOINTED TO EXAMINE THE LOCALITIES IN THE NEW HOUSES OF PARLIAMENT WHICH MAY BE ADAPTED FOR THE RECEPTION OF WORKS IN PAINTING AND SCULPTURE.

YOUR Committee, to whom was referred the duty of conferring with the architect, and examining the plans of the approaches and halls connected with the New Houses of Parliament, and of reporting to the Commission their opinion as to those localities which might be most advantageously selected with reference to position, space, and means of lighting, for the reception of works of art in painting and sculpture respectively; and, further, of reporting, as the progress of decoration must necessarily be gradual, in what order of succession the localities above referred to should be selected for the purpose, and what particular mode of decoration would be best suited to each:

Have the honour to report that they have conferred with the architect, and have examined the plans and actual state of the edifice intended for the accommodation of the Houses of Parliament, with a view to the objects of the inquiry committed to them, and thereupon have to submit the following statement:—

The Landing Hall of the Royal Staircase will be  $32\frac{1}{2}$  feet by 30 feet, and the height to the point of the groining 23 feet 6 inches. It will be lighted by two windows on the north side of the hall, 11 feet 6 in. high, by 6 feet 4 in. wide, and 8 feet 6 in. from the floor. There will be three panels for painting (ending in pointed arches) on the east, west, and north sides, 4 feet from the floor, 11 feet wide, and 18 feet 3 in. high to the point of the arch.

The Guard-room will be 38 feet square, and 30 feet high. It will be lighted by four windows on the south side, 15 feet 6 in. high and 4 feet wide, and 3 feet 3 in. from the floor. There will be panels or margins round doors on the north, east, and west sides. The height of the margin (on each side to the top of the door) will be 12 feet by 2 feet 10 in., and the upper horizontal portion will be 15 feet long by 2 feet 10 inches. There will be six doors so surrounded with panels and six sets of margins. There will be also eight lunettes (above the horizontal margins, and above the windows), with pointed heads, 14 feet 8 in. wide by 8 feet high to the point of the arch.

The Robing-room will be 38 feet by 33, and 23 feet high, the ceiling being flat. It will be lighted by four windows on the south side, the same size and height from the floor as in the Guard-room. The throne, to be placed opposite two doors from the Guard-room, will be 7 feet wide. There will be seven panels 8 feet from the floor; the height of all will be 10 feet 6 inches; the several widths will be as follows:—Of three on the west side, one will be 9 feet wide, and two will be 4 feet wide. Two on the east side will be 14 feet wide. Two on the north side will be 10 feet wide. If a cove, first proposed, where the walls and ceiling meet, were done away with, a frieze 3 feet high, extending round the whole circuit of the room, might be painted or adorned with bas-reliefs.

The Victoria Gallery will be 130 feet long, 45 feet wide, and 48 feet high. It will be lighted by windows on the east and west sides, eight on each side. They will be 19 feet high and 10 feet wide, and 23 feet from the floor. There will be seventeen panels for pictures, all 10 feet high. Thirteen will be 12 feet wide, and four at the ends will be 9 feet 6 in. wide. They will be 8 feet from the floor.

The buttresses, or piers, in the Victoria Gallery are angular, presenting two faces, with niches in each, so that statues placed in them would be almost turned back to back. Before the angles of the piers insulated statues might be placed. The base of the statues in the niches would be 8 feet from the ground. The utmost width of the niches in the Victoria Gallery will be 22 inches, consequently, statues placed in them should be strictly architectonic. If insulated statues should be introduced in front of the piers they might be more freely treated, and might, if required, be about 8 feet high; the architect thinks that they should be at a height of not less than 5 feet from the floor.



At the north end of the Victoria Gallery, on the east and west sides, will be two lobbies. There will be one panel in each 7 feet 6 in. wide by 12 feet high to the point of the arch. There will also be two lunettes in each, with pointed heads, 7 feet 6 in. wide by 5 feet high (to the point), and 11 feet from the floor. These panels and lunettes will be lighted from the gallery.

In the House of Lords there will be eighteen niches 7 feet high. Twelve windows proposed to be ornamented with stained glass, and carved work for the throne, and for one large and two small doors.

The width of the niches (about 2 feet only) being inconsiderable in proportion to their height, as usual in gothic buildings, your Committee are of opinion that statues placed in them should be strictly architectonic in their style and treatment.

There will be three panels at each end, with pointed heads, 9 feet wide, and 15 feet high to the point; they will be 26 feet from the floor. These panels the architect now thinks might be filled with paintings, and as the windows are proposed to be ornamented with stained glass, he is of opinion, that the luminous and unshining surface of fresco would be best adapted.

In the Central Hall there will be 68 niches for statues, and, if required, 24 insulated statues on pedestals.

The Corridor, leading from the Central Hall to the House of Lords, will be 15 feet 9 in. wide, and 21 feet high. It will be lighted by windows, east and west, 12 feet 6 in. from the floor. There will be eight panels for painting 9 feet 4 in. wide by 7 feet high, they will be 4 feet 3 in. from the floor. There may be ten insulated statues on pedestals.

The Corridor, leading from the Central Hall to the House of Commons, is similar in all respects.

Of the Waiting Halls (one on the same floor as the Central Hall, &c., the other on the floor above), the upper will be 33 feet square, and 22 feet high. It will be lighted by four windows, on the north and west sides, 14 feet 6 in. from the floor. There will be eight panels for pictures (two on each side) 8 feet high, and 5 feet 7 in. wide. They will be 4 feet from the floor.

The dimensions of the lower Waiting Hall are 33 feet square, and 22 feet high. It will not contain any panels for pictures. Beyond the lower Waiting Hall a surface, at present occupied by decorative sculpture, might afford a good panel for painting.

N.B. The Waiting Halls and Corridors above mentioned will be always open to the public.

St. Stephen's Hall will be 92 feet long, and 55 feet high. It will be lighted by 10 windows, on the north and south sides, 25 feet high, 11 feet wide, and 22 feet from the floor. There will be five spaces for pictures, on each side, 15 feet wide, 12 feet high, and 8 feet 9 in. from the floor. There will be one panel, with pointed head, at each end of the Hall, for painting, 16 feet high, 10 feet wide, and 29 feet from the floor.

The Conference Hall, in the centre of the river front, on the principal floor, will be 53 feet long, 27 feet 6 in. wide, and 20 feet high. It will be lighted on the east side by three windows 16 feet high, 6 feet 4 in. wide, and 3 feet from the floor. There will be a space for painting on the west side 53 feet long by 10 feet high, and 7 feet 6 in. from the floor; and space for painting, on the north and south sides, 27 feet 6 in. long, 10 feet high, and 7 feet 6 in. from the floor. There will be four spaces for pictures on the east side 10 feet high, two being 10 feet wide, and two 4 feet wide, and 7 feet 6 in. from the floor.

The smaller Corridors generally will be 10 feet wide. The panels for painting will be 4 feet 6 in. from the ground. The height of the panels will be 6 feet; the length may be of considerable extent. At the ends of such Corridors, above doors, there will be several panels for painting or sculpture 7 feet 6 in. wide by 5 feet 6 in. high. They will be lighted from the side windows.

From the limited distance from which the spectator can see paintings in the smaller Corridors, your Committee, are of opinion, that the spaces are not adapted for important decorations.

The architect has stated, that considerable extent of surface may be appropriated for paintings in the Committee-rooms on the river front, which are very numerous, and when unoccupied, might be open for the admission of the public daily. They are of various, but all of large, dimensions; they are not less than 20 feet high, and are lighted from the east by either two or three windows of ample dimensions.

## APPENDIX.

## No. 6.

Extract from the Report of the Committee appointed to examine the localities in the New Houses of Parliament which may be adapted for the reception of Works in Painting and Sculpture.



## APPENDIX.

## No. 6.

Extract from the  
Report of the Com-  
mittee appointed to  
examine the locali-  
ties in the New  
Houses of Parlia-  
ment which may be  
adapted for the  
reception of Works  
in Painting and  
Sculpture.

Your Committee are of opinion that these rooms, being subordinate parts of the building, cannot, with propriety, be employed for the reception of works in the higher departments of art.

The same observation is applicable to the refreshment-rooms, which might possibly be ornamented in an appropriate manner.

In inspecting the present state of the building your Committee remarked, that the architect has taken the precaution, recommended by the Commission, (17th March, 1843,) of interposing a layer of asphalte on the horizontal surface of the walls, between the ground-floor and superstructure, with a view to intercept the ascent of damp. Your Committee also observed, that in order to protect the back of paintings from damp, the architect has sunk the panels, intended for the reception of paintings, several inches in the wall, so as to allow of the introduction of a hydrofuge cement, as a ground-work for the preparation on which the pictures are to be executed.

Your Committee cannot but acknowledge that they have experienced some disappointment at finding the extent of surface available for painting in fit situations not so great as they could have hoped. In the best situation, the Victoria Gallery, the panels are only 12 feet by 10, the width of the Gallery being 45 feet. As figures would require to be larger than nature to produce a due effect, even from a lesser distance, it follows that a space of 12 feet is not adapted for any extensive composition.

In St. Stephen's Hall the spaces for painting being 15 feet long, and the width of the Gallery 30 feet, the objection is less strong; but it may be remarked, that at a distance of 30 feet, the eye can conveniently embrace a painting 20 feet long.

The design of St. Stephen's Porch, and the adjacent portions of the building, are not sufficiently matured to enable Mr. Barry to say whether any spaces will be available for paintings in those situations.

ALBERT.

COLBORNE.

PALMERSTON.

HENRY HALLAM.

THOMAS WYSE.

HENRY GALLY KNIGHT.

GEORGE VIVIAN.

*Whitehall, 3rd May, 1844.*



## No. 7.

REPORTS OF THE COMMITTEE APPOINTED TO INSPECT THE  
WORKS OF DECORATIVE ART EXHIBITED IN KING-  
STREET, ST. JAMES'S, IN THE MONTHS OF APRIL AND  
MAY, 1844.

YOUR Committee have examined the specimens of Carved Wood and Painted Glass, and the Designs relating to such specimens, which have been sent in by artists desirous of being employed in the decoration of the Houses of Parliament.

Your Committee have recorded their judgment respecting the comparative merit of many of the works in question, and respecting the nature of the employment for which the various artists whose works they have so noticed appear to be fitted. But not being at present in possession of sufficient information as to the extent to which Wood-carving and Painted Glass may be considered desirable in the Palace at Westminster, or as to the precise character of the works which may be required, they have thought it expedient in general to enumerate the names only, without further distinction, of the artists whose works have received the commendation of the Committee.

In the department of Wood-carving the artists so noticed in the detailed Report of the Committee are Mr. Cummings, Mr. Ollett, Mr. Ringham, Mr. Freeman, Mr. Browne, and Mr. J. Thomas.

In the department of Painted Glass the artists so noticed in the detailed Report of the Committee are Messrs. Ballantine and Allan, Mr. Wilmshurst, Messrs. Warrington, Messrs. Ward and Nixon, and Mr. Hoadley.

Among the artists in Wood, Mr. Rogers did not comply with the terms announced in the notice put forth by the Commission, and his name has, therefore, not been inserted in the foregoing list. It is, however, the opinion of the Committee, that among the carvers whose works have been exhibited he holds the first place; and they consider him as the person best qualified to be entrusted with those parts of the wood-work of the House of Lords in which great richness of effect and delicacy of execution are required.

(Signed)

MAHON.  
COLBORNE.  
T. B. MACAULAY.  
B. HAWES, JUN.  
GEORGE VIVIAN.  
THOMAS WYSE.

*Whitehall, 17th May, 1844.*

YOUR Committee have examined the specimens of Arabesque-painting, of Mosaic, of Marquetry, and of Casting in Brass and Iron, which have been sent in by persons desirous of being employed in the embellishment of the Houses of Parliament.

They have recorded their judgment on the comparative merit of many of the works in question; but, for the reasons specified in the Report of this Committee on the specimens of Carved Wood and Painted Glass, they have thought it expedient in general to enumerate the names only, without further distinction, of the exhibitors whose works have received the commendation of the Committee.

In the department of Arabesque-painting the artists so noticed in the detailed Report of the Committee are Mr. Collmann, Mr. Goodison, and Messrs. F. and J. Crace.

In the department of Mosaic Pavements the exhibitors so noticed in the detailed Report of the Committee are Messrs. Singer and Co., Messrs. Minton and Co.,

## APPENDIX.

## No. 7.

Reports of the  
Committee ap-  
pointed to inspect  
the Works of Deco-  
rative Art exhibited  
in King-street,  
St. James's, in the  
months of April,  
and May, 1844.



## APPENDIX.

## No. 7.

Reports of the  
Committee ap-  
pointed to inspect  
the Works of Deco-  
rative Art exhibited  
in King-street,  
St. James's, in the  
months of April and  
May, 1844.

Mr. Milnes, and Messrs. Chamberlain and Co.; and in Marquetry, Messrs. Austin and Rammell.

In the department of Ornamental Metal-work the exhibitors so noticed in the detailed Report of the Committee are Messrs. Messenger and Sons, Messrs. Bramah and Co., and Mr. Abbott.

Among the Decorative Painters, Mr. Johnson did not comply with the terms announced in the notice put forth by the Commission, and his name has, therefore, not been inserted in the foregoing list; it is, however, the opinion of the Committee that the specimens which he has sent evince considerable taste and ability.

(Signed)

MAHON.

COLBORNE.

T. B. MACAULAY.

B. HAWES, JUN.

GEORGE VIVIAN.

THOMAS WYSE.

*Whitehall, 17th May, 1844.*

The Commissioners, having had reason to suppose that some of the persons who have exhibited works of decorative art may have employed other hands, or even the assistance of foreigners, in the execution of such works, have resolved that those persons who may be selected for employment in those branches of decoration shall, if the Commissioners think fit, be required to produce specimens of their art, to be completed under such conditions as the Commissioners may think necessary.

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## No. 8.

## APPENDIX.

## No. 8.

## OBSERVATIONS ON THE PRINCIPLES WHICH MAY REGULATE THE SELECTION OF SUBJECTS FOR PAINTING IN THE PALACE AT WESTMINSTER, BY MR. HALLAM.

Observations on the principles which may regulate the selection of subjects for Painting in the Palace at Westminster, by Mr. Hallam.

THE determination of Her Majesty's Government and of Parliament to restore the building appropriated to the estates of the realm, in a manner befitting the national grandeur and the dignity of their functions, has not unnaturally suggested a wish, that with architectural splendour the excellences of other arts, especially those of painting and sculpture, might be combined. The Commission to which I have the honour to belong, was expressly appointed to consider how far this might be carried into effect, for the encouragement of the fine arts in England. But these words seem to intimate a still farther, and it may be said, a still more important object than the immediate one of giving additional magnificence to the New Houses of Parliament—the object of promoting the fine arts in this country, and raising its general estimation, as a school of painting and sculpture, among mankind.

It has long been a common remark, that our English painters, and it is chiefly to Painting that I would now confine myself, with extraordinary merits in many departments of their art, have not very greatly cultivated, at least in large pictures, that higher style which we commonly call historical, though comprehending more than actual history. Few who know what some have done, will ascribe this to natural deficiency of genius adapted to such work; but it would not be difficult to assign several real causes adequate to explain the fact. It is only with one that we can here have to do, and that is abundantly sufficient. The general size of private houses excludes pictures of large dimensions, while our public buildings, though frequently containing apartments capable of receiving them, have either not been applied to such a purpose, or, as has too frequently been the case, have been occupied by works of such inferior merit, or upon such uninteresting subjects, as to check any desire that might have arisen to see the art of Painting more extensively put in requisition. With respect to our churches, it is evident that, partly on account of expense, and partly from other impediments unlikely to be removed, they have in few instances become the depositories of valuable works of art. It is therefore an important circumstance that, in the plan of the new edifice which is rising under the superintendence of Mr. Barry, several apartments will exist of sufficient magnitude to receive larger pictures than can easily find admittance into private houses, and of as great excellence as the artists of this kingdom can produce. The competition invited last year for Cartoons, and which is generally supposed to have drawn forth no inconsiderable degree of ability in the highest line of art, that of historical invention and composition, was founded on no other principle.

If, therefore, the development of native genius in historical painting, and the production of what is absolutely best, ought to be principally encouraged as well for the sake of the splendour of the new palace, as of placing our successful artists on a proper footing, it seems that we should be cautious of restraining too much their talents by any limitation incompatible with their fullest exercise. And here, as it appears to me, a certain difficulty may arise. No one, probably, would wish to treat the buildings connected with the assembly of the Legislature, and to be consecrated, we hope, hereafter by so many improving associations, as mere galleries, where nothing in the works of the painter or sculptor is to be in harmony with the general design. Such would, I conceive, be the worst of two extremes, did it appear necessary to choose any extreme at all. In our halls of Parliament, or as we approach them, let us behold the images of famous men; of Sovereigns, by whom the two Houses of Peers and Commons have been in successive ages called together; of statesmen and orators to whom they owed the greatest part of their lustre, and whose memory, now hallowed by time, we cherish with a more unanimous respect than contemporary passions always afford. It is for this reason, that I



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do not much interfere with sculpture; though it is not evident that the ideal of that art, which of course is its noblest object, need altogether to be excluded. Nor do I discuss the propriety of historical portraits.

But in large works of painting, either in fresco or in oil, but especially in the former, it does appear to me more than doubtful, whether the artist should in all instances, and in all parts of the building, be confined to our own British history. It is impossible for me not to feel my own incompetency to offer any opinion on an art which, as such, I so little understand. Still there are truths as to historic painting which lie almost on the surface. It requires no skill to have observed, that, in the selection and management of subjects, a painter will prefer, wherever his choice is truly free, those which give most scope for the beauties of his art. Among these we may of course reckon such as exhibit the human form to a considerable degree uncovered; such as throw it into action, and excite the sympathy of the spectator by the ideas of energy or of grace; such as intermingle female beauty, without which pictures, at least a series of them, will generally be unattractive; such as furnish the eye with the repose of massy and broad draperies, which is strictly a physical pleasure, and for want of which we soon turn from many representations of modern events, however creditable to the artist; such as are consistent with landscape and other accessories.

Now, if we turn our attention to British history, do we find any very great number of subjects which supply the painter with these elements of his composition? I must, however, observe here, that by subjects from British history, I mean events sufficiently important to have been recorded, and not such as may be suggested by the pages of the historian, to an artist's imagination. As the sole argument for limited selection appears to be grounded on the advantage of association with our historical reminiscences, it can hardly extend to the creations of a painter, even though he may attach real names to the figures on his canvas. And I would here remark, by the way, that the subject of one of the prize cartoons, a work in most respects of great merit, appears objectionable upon this theory of historical illustration; since the first trial by jury is not only an event nowhere recorded, but one which no antiquary will deem possible as there exhibited. Nor should any event, as I presume, be deemed historical in this point of view which was as it were episodic, and which forms no link in the sequence of causation, affecting only a few persons, great as they might be by fame or rank, without influencing the main stream of public affairs. Even some stories not without relation to the course of general history, and which no writer would omit, might not appear prominent enough for selection, where the illustration of ancestral times should be the leading aim. Yet these might be among the fittest themes for a painter's composition. To take a single example, I should think the *rencontre* between Margaret of Anjou and the Robber, after the Battle of Hexham, upon the verge of what should be admissible as English history in this particular application to the Houses of Parliament. This well-known story, perhaps, I would not reject, not as being well known, which does not seem sufficient, but as having somewhat of a public importance, according to the common, possibly fabulous, report of those times. I should, however, did it rest on my judgment, very much hesitate to admit the penance of Jane Shore, because no public consequences ensued from it; though I can easily conceive that it might furnish a beautiful picture. In these two cases it may be remarked in passing, a female form would be predominant; but for the most part our history, as might be supposed, does not afford any plentiful harvest of what is so essential in historic painting. In fact, the most beautiful and interesting women in English history must be painted, if at all, on the scaffold.

In this part of my observations, I do not anticipate much difference of opinion. Some indeed have, perhaps, a notion that nothing but parliamentary, or at least civil history, should be commemorated on these walls. But the majority would probably be willing to let Trafalgar or Waterloo find a place; and in general whatever we read and recollect from Cæsar to the present day. Yet with this extension, it may be much suspected that really good subjects would not be found over numerous. Battles we have of course, but I cannot reckon battle pieces the greatest style of historic art; and, since the introduction of field artillery and scarlet uniforms, they are much less adapted to it than they were. Versailles may show us what this is good for. And as to coronations, processions, meetings of princes or generals, and all overcrowded pictures, they will hardly answer the end which we have in view of displaying the genius of a truly great painter, should we be fortunate enough to possess one.



There were doubtless subjects in the long course of our annals of a different kind from these, and it is by no means my opinion that English history is to supply nothing. We cannot but recollect that a living foreign painter of high reputation has, with a sort of preference, resorted to this source for his most celebrated pictures. It is impossible that the large proportion of those which may hereafter adorn the walls of the new building, should not be of this description. The bias of public taste in England, tends so strongly towards what is called nature, and so little towards ideality in painting, or even in sculpture, and has evidently exercised so great an influence over our artists themselves, the motives for selecting our own history are so obvious, and to a considerable degree, as I would again repeat, so well grounded, that we can have no reason to apprehend a superabundant influx of more universal subjects.

It may deserve peculiar consideration that we have looked to the new building as affording sufficient space for fresco paintings, and consequently such an opportunity as has not often occurred for encouraging what many deem the noblest style of the art. The prizes awarded to the cartoons last year were understood to have this object, if not exclusively, yet at least with a marked preference. The artists who entered into that competition, and the public in general, have been led to expect that a portion of the building was destined for that species of decoration. Now, I conceive, that every difficulty which a first-rate painter in oil would find as to displaying his powers upon subjects of modern English history, must exist in a far greater degree, when he has to deal with fresco. Probably there are few, if any, instances of modern draperies in that material; meaning by modern, the usual dresses of this part of Europe during the last two centuries. The fresco style is associated in our memories with grand and beautiful forms; with learned anatomy; with noble expressions; with all the poetry of art; but not with portraits, or such individuality of character as resembles portrait; not with anything debased, in this sense by familiarity, as modern dress must be, even if less destitute of beauty than it is. Some of the pictures of the foreign artist to whom I have alluded, could not, I presume, have been successfully executed in fresco. What is admired in oil painting might be ignoble to the last degree in the more ideal world which the school of Michael Angelo and Raphael create. Let us remember what took place as to the cartoons. The whole range of our history was open to the competitors. Yet among eleven prize designs, and I do not know that the proportion differed much as to the rest, several represented the early Britons, several more the Anglo-Saxons, and no one came down below the Plantagenet dynasty. We cannot doubt that the selection was made in order to exhibit more of the naked figure, and more breadth and flow of draperies, than any strictly historical event under the families of Stuart or Brunswick could supply. But would there not be something ridiculous in covering the walls of our Houses of Parliament with Cæsar or Caractacus? that is, if we determine to exclude all that religion, or mythology, or poetry, or classical history would offer, and at the same time are compelled to exclude, by the infelicity of recent times, which prefer utility to picturesqueness, and choose what is convenient to themselves, rather than what would look well on a wall, the most important events, and the most distinguished personages of our annals. In a larger view, that is, if we give full scope to the artist's genius, neither Cæsar nor Caractacus need be set aside.

The arrangement adopted for the New Palace at Westminster, may lead, perhaps, to a reasonable distribution of the paintings which may be chosen for its decoration. In those apartments which are naturally associated with the business of the Legislature, such as St. Stephen's Hall, the Central Hall, and the various rooms belonging to the two Houses of Parliament, our English history, or, possibly, also, such allegory or mythic representation as bears upon legislation and policy, ought exclusively to find a place. There would be in this at once a commemoration of past times becoming the national sympathy, and a just observance of that propriety in all its accessory parts, which a splendid monument of architecture requires. But while the whole building is strictly denominated Her Majesty's Palace, there is one part more peculiarly reserved to the Sovereign. Of this, the principal apartment is the Victoria Gallery, of great length and magnificence, and in which, more than any other room, the most excellent works of art ought to be placed. It is probably here that fresco painting will be employed; though I must say I have not so clear a recollection of the plan of the interior, as to know whether it would be adapted to that style. But if it be so, or even in the case of pictures in oils being alone applicable, I would with deference submit, that in a gallery set

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apart for Her Majesty in her own palace, there can be no reason founded on the analogy of this or other countries for restraining the painters who may be employed to any conditions beyond those which the general laws of their art, and the due consideration of the place may impose.

It is of course far from my intention to insinuate that any artist should have an unlimited choice of his subject, without control of Her Majesty's Government, whether testified through this Commission or otherwise. No one, I trust, could put so extravagant a construction on these remarks. It seems, on the contrary, essential that the selection of subjects should be entirely reserved for the paramount authority; but it is this selection for which, with a view to the greatest possible development of British genius, I would recommend a wider field, in some parts of the building, than those who regard only its peculiar character as the seat of the Legislature are inclined to contemplate.

29th March, 1844.

HENRY HALLAM.

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## No. 9.

RESOLUTIONS, RELATING TO THE SAME SUBJECT, PROPOSED  
BY MR. GALLY KNIGHT.

## APPENDIX.

## No. 9.

Resolutions, relating  
to the same subject,  
proposed by Mr.  
Gally Knight.

THAT, in the decorations of a great national building raised at the public expense, and which is to be thrown open at proper times to public inspection, it should be sought not only to encourage the arts, but also to instruct the people, by inspiring them with veneration for the higher qualities of the head and the heart.

That this object will best be effected by decorating the approaches and halls of the New Houses of Parliament with statues of the illustrious men by whose virtues and talents Great Britain has, at different times, been adorned, so disposed and classified as to produce the strongest impression; and with pictures representing the most remarkable events in British history.

That, although decorations of so costly a nature, and so great a number, can only be gradually accomplished, yet it is the duty of the Commission at once to consider the whole area which is entrusted to their care, that the statues and pictures may ultimately be disposed in the most judicious manner.

That, of the whole above-mentioned area, the parts which appear to lend themselves the most to such decorations are the House of Lords, the Victoria Gallery, St. Stephen's Hall, and the Central Hall.

That, as the House of Lords is that part of the building which is to be finished the first, the decorations of that chamber, and of the approaches through which Her Majesty will pass on her way to the House of Lords, should be the first undertaken.

That the niches in the House of Lords should be exclusively filled with statues of the Sovereigns of England.

That, as the Victoria Gallery will not only remind all living Englishmen, but all future generations, of a Sovereign, a lady, and a Queen, the decorations of that gallery should be illustrative of chivalry,\* poetry, and the arts.

That, if allegorical figures should be excluded from the halls and galleries of the Houses of Parliament, yet it might not be improper that in the Queen's Porch, the eyes of the Sovereign should first be met by statues emblematic of Religion, Justice, Mercy, and Fortitude.

That the twelve niches in St. Stephen's Hall, should contain statues of eminent legislators, commencing with Alfred and Edward the First.

That the niches in the Central Hall should be occupied by orators, naval and military heroes, eminent judges, and other great men.

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\* Chivalry might include naval and military prowess.



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Letter on the same  
subject, from the  
Rt. Hon. Viscount  
Mahon to the Rt.  
Hon. Sir Robert  
Peel, Bart.

LETTER ON THE SAME SUBJECT, FROM THE RIGHT HON.  
VISCOUNT MAHON TO THE RIGHT HON. SIR ROBERT  
PEEL, BART.

MY DEAR SIR ROBERT,

*Grosvenor Place, April 25, 1844.*

I BEG leave to return you my best thanks for the two interesting papers\* which you have been pleased to afford me an opportunity of reading. The same kindness which prompted their communication, will, I hope, excuse some commentary of my own upon them.

Towards Mr. Hallam I entertain the highest respect and regard, and I sincerely distrust, as I ought, my own judgment on any historical subject which he sees in a different view. But when I find even so eminent an authority declare, in reference to our New Houses of Parliament, that "it does appear to him more than doubtful whether the artist should, in all instances, and in all parts of the building, be confined to our own British history," I must own how entirely and how strongly I venture to dissent from that opinion.

First, let us consider for a moment what "our own British history" really is. It is the narrative of a race who, from a low and humble origin, roaming as painted savages over their barren hills, or exposed to sale for slaves in the market-place of Rome, have gradually, in the course of ages, attained perhaps the very first place among the nations; who at home have known how to combine, beyond any other people, the greatest security to property with the greatest freedom of action; who have given tokens such as no lapse of time and no violence of revolution could efface, of valour, of virtue, and of eloquence, of scientific discovery, and artistic skill; who abroad have tried their strength against every other power, and have never been found inferior, who have proved as successful in the as glorious rivalry of knowledge and benevolence. In the Indian empire which we have founded, we now rule over 120,000,000 of subjects or dependents, the largest population except in China, which the world has, I believe, yet seen combined beneath a single sway. In the colonies which we have conquered, as in Canada, we have seen rapidly increased wealth and welfare, the results to them of their own subjugation. It is not long since I had occasion to investigate what might be the population of Canada at the time of its conquest by Wolfe; I found it stated at less than 60,000; and I observed that this was almost exactly the number which Mr. Buchanan in his report to Sir Charles Bagot, of December 31, 1842, states as the total of the emigrants into the province during the last 12 months; so that after 80 years of English possession, the accession to its population in one year is actually equivalent to the whole of its population previous to that period! It would require a volume, instead of a letter, were I to go through, however rapidly, the whole series of facts such as these; but I ask, is it now contended that a course of eighteen centuries tending to such results, can be really so barren to the artist? Can it be, that after exploits whose fame has filled the globe, and which have conquered or colonised no small portion of it, our history affords no sufficient materials for the adornment even of a single edifice amongst us?

I cannot but observe that the two instances, Canada and India, which, from amongst others, I have quoted as tokens of our greatness, might also perhaps afford practical answers to the artistic objections urged by Mr. Hallam. He deprecates the painting of battle since "the introduction of field artillery and scarlet uniforms;" but surely in Canada the death-scene of Wolfe, when withdrawn from the field and mortally wounded, with, I think, only one officer by his side, the young general (he was but thirty-three), surveyed the distant conflict with a dying yet a steadfast

\* The Memorandum by Mr. Hallam, and the Resolutions by Mr. Gally Knight.



gaze, is a subject worthy of employing, and I trust it may obtain, a far greater artist than West. Thus, also, when Mr. Hallam justly points out the scope to a painter, afforded by "such subjects as exhibit the human form to a considerable degree uncovered," he will, I am sure, acknowledge (for no man could more ably describe) that the long train of our Indian successes in the arts of war and peace, would supply the advantage he desires by the delineation of the graceful and well-formed but scarcely clad Hindoos.

Mr. Hallam goes on to observe with great truth, that for any attractive series of historical pictures, it is essential to "intermingle female beauty," and this, in his opinion, a strict adherence to our authentic records will not adequately supply. "In fact," he adds, "the most beautiful and interesting women in English history must be painted, if at all, upon the scaffold." Here, again, I cannot have the honour and pleasure (for I feel it as both) to concur with him.—Are we to have any State Trials? If we have, could there be a nobler female figure for an artist than in the scene which another member of your Commission has well described:—

"There on that awful day  
Counsel of friends, all human help denied,  
All but from her, who sits the pen to guide,  
Like that sweet saint who sat by Russell's side  
Under the judgment seat."

Thus, also, why need any bygone differences on a Royal line, now extinct, prevent us from delineating the young Countess of Nithisdale liberating her husband from the Tower in 1716 (as her own most beautiful letter describes it), or the young Flora MacDonald saving Charles Stuart from his pursuers in 1746? Again, how rich is Scottish history before the Union in deeds of female heroism! Remember, for example, the scene previous to the assassination of James the First, when Catherine Douglas thrust her arm, instead of bolt, into the staple of the door, and bid the conspirators without burst it open if they would after this announcement! But supposing that Mr. Hallam desires to confine us, in our argument, strictly to England, and to actions in which Royal blood bears some part; although I see no reason for either limitation, yet even then I would venture to allege, amongst others, Boadicea; Queen Eleanor of Guyenne saving her husband's life by sucking the poison from his wound; Queen Margaret of Anjou holding forth her children, and confronting the robber in the forest (an instance allowed by Mr. Hallam as the exception to his rule); Anne Boleyn in her bridal array; Lady Jane Grey at her youthful studies; Mary Queen of Scotland, and heiress presumptive of England, on her landing from France; Queen Elizabeth at Tilbury Fort; Henrietta Maria in the Civil Wars; Miss Lane assisting Charles the Second in his concealments and disguises after the battle of Worcester; the flight of Queen Mary of Este and her infant son in 1688; Queen Mary the Second receiving the news of the battle of the Boyne; Queen Anne giving her assent to the Act of Union with Scotland; and last, not least, the first Council of Queen Victoria! It may be objected that, in some of these instances, as with Queen Elizabeth and Queen Anne, the "female beauty" required by Mr. Hallam may not be found. But where a Queen is introduced, there need be no lack in paintings any more than in reality of blooming Ladies of the Bedchamber and Maids of Honour to attend her.

I admit, indeed, to Mr. Hallam, that there would be a sameness and monotony in a long series of mere Parliamentary scenes, debates, divisions, and Royal Commissions; but surely it would be easy to select some striking and obvious events that break the even current; as, for instance, the seizing the mace by Oliver Cromwell, or the dying scene of Lord Chatham.

But further still; if our subjects are once to step beyond our own pale, what are those subjects to be,—mythological, allegorical, or drawn from the history of some foreign, and possibly, at the time of painting, hostile nation? Whichever of these plans is proposed will, I think, be open to considerable difficulties. I should not, indeed, object to an allegory, if that allegory were clearly and distinctly applied to some period or passage in our history; thus, for example, the figure of Astraea for the reign of Edward the First, "the English Justinian," as Blackstone calls him. But as to Mr. Hallam's general idea of subjects independent of, and unconnected with, English history, for the intended frescoes and paintings of the New Palace at Westminster, I can only say that my judgment, little as it may be worth, is decidedly adverse to the suggestion; and that, had I any vote to give or

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influence to exert upon this question, I would no more consent to admit foreign scenes to decorate a British House of Parliament, than I would an alien to sit among its members.

This letter has grown much longer than I designed in commencing it. I must now beg you to pardon its prolixity, and hasten to subscribe myself,

My dear Sir Robert,

Very faithfully yours,

MAHON.

*To the Right Hon. Sir Robert Peel, Bart.*

P.S. *May 12.*—Finding that Her Majesty's Commissioners of the Fine Arts have been apprised of this letter, and have done me the honour of desiring that it should be laid before them, I would venture to add to it a single observation.

I have confined myself in this letter, as Mr. Hallam in the argument which I have controverted, to political and military subjects; but I can see no good reason why we should exclude from our range of choice the honours achieved amongst—and conferred upon—us, either in literature or science. To give only one instance; could there be a nobler subject for any artist than Milton, in his blindness, dictating *Paradise Lost* to his daughters?



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subject, from Mr.  
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## LETTER ON THE SAME SUBJECT, FROM MR. HALLAM.

MY DEAR SIR,

*Wilton Crescent, May 25.*

UNWILLING as I am to occupy the time of the Commission, I think it right to offer a few remarks on the letter which Lord Mahon has addressed to Sir Robert Peel in reference to my late communication. The compliment which he has paid to my judgment on any historical subject I might sincerely return; but, on the present occasion, it is not an historical subject on which we can be said to disagree.

I must observe, in the first place, that, though Lord Mahon "entirely and strongly dissents" from my opinion, that "it does appear to me more than doubtful whether the artists should in all instances, and in all parts of the building, be confined to our own British history;" he has, in his reasoning, overlooked my limitations, and confined himself to what I never disputed, but distinctly admitted as desirable, that subjects selected from our own history should be preferred in certain parts of the building. The ends which it appeared to me ought to be contemplated are twofold: the first, appropriate decoration of our greatest national edifice; the second, the exhibition of the finest works which our native artists can produce: for I must confess that by the encouragement of the fine arts, as expressed in the terms of our Commission, I never understood the giving employment to particular individuals, but the elevation of the national character by the development of powers which, in ordinary circumstances, could not be adequately displayed. I doubted, and continue to doubt, whether British history, especially in its more modern periods, would always be found favourable to the highest style of art; and the resolution of the Commission, that subjects of "universal or national interest" should be chosen, seems, by the disjunctive preposition, to leave this still open, notwithstanding the weight that must justly be assigned to the opinion of Lord Mahon.

I have heard it alleged, and by those to whom, on every account, I would show deference, that no subject ought to present insuperable difficulties to a good painter, whose business it is to surmount them. But might I not ask, is not this rather applicable to merely technical difficulties? Are there not certain requisites in what is called the grand style of art, incompatible in many instances with the nature of the subject, or with its indispensable accessories?

"No man," said Sir Joshua Reynolds, "can deny that it seems at first view very reasonable, that a statue which is to carry down to posterity the resemblance of an individual, should be dressed in the fashion of the times, in the dress which he himself wore. This would certainly be true, if the dress were part of the man; but after a time, the dress is only an amusement for an antiquarian; and if it obstructs the general design of the piece, it is to be disregarded by the artist. Common sense must here give way to a higher sense. In the naked form, and in the disposition of the drapery, the difference between one artist and another is principally seen. But if he is compelled to exhibit the modern dress, the naked form is entirely hid, and the drapery is already disposed by the skill of the tailor. Were a Phidias to obey such absurd commands, he would please no more than an ordinary sculptor; since, in the inferior parts of every art, the learned and the ignorant are nearly upon a level.

"These were probably among the reasons that induced the sculptor of that wonderful figure of Laocœn to exhibit him naked, notwithstanding he was surprised in the act of sacrificing to Apollo, and consequently ought to have been shown in his sacerdotal habits, if those greater reasons had not preponderated. Art is not yet in so high estimation with us as to obtain so great a sacrifice as the ancients made, especially the Grecians, who suffered themselves to be represented naked, whether they were generals, lawgivers, or kings."

We certainly would not represent our kings and lawgivers naked; and, in painting at least, it is almost equally clear, that they could not be represented in dresses notoriously unlike those of the age in which they lived. It seems to follow that an artist must labour under a considerable disadvantage in exhibiting a style



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of apparel which, though exceedingly convenient and fit for our climate, is so destitute of beauty and picturesqueness, that it is always avoided in a full length portrait, where any pretence can be found for a different costume. If, in some instances, scriptural, mythological, or poetical subjects were permitted, a freer scope at least would be given for the excellencies of the highest style.

I should forbear from any remark upon the historical events which Lord Mahon has indicated as fitted to appear on the walls of the New Houses of Parliament, if, having formerly thrown out some doubts as to the facility of finding altogether proper subjects, I might not appear negligent in not having thought of these. Some of them probably would be well adapted to the place; but I should hesitate as to others. Besides the condition of historical importance which I have already mentioned, it seems necessary, in relation to such a selection, that the event should be nationally honourable. There are facts of great interest to a reader, over which we ought to draw a veil. All state trials, as far as I remember, and certainly that to which Lord Mahon particularly alludes, are in this predicament. Nations have never celebrated on their public monuments anything but their pomp and pride. There have been many unfortunate days of battles in the annals of France, but we shall not find them on the walls of Versailles. It might not be difficult to point out objections of a different nature to some of the events which Lord Mahon has mentioned; and it may be said generally, that many subjects may be extremely well adapted to a private collection which, by encouraging sympathies, in any direction, counter to our constitutional policy, as well as by numerous other grounds of exception, could not properly be selected as commemorative of British history.

I remain, my dear Sir,

Very faithfully yours,

C. L. Eastlake, Esq.,

*Secretary to the Commission on the Fine Arts.*

HENRY HALLAM.



## No. 12.

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## No. 12.

THE SAME SUBJECT CONSIDERED WITH REFERENCE TO  
THE NATURE AND VARIOUS STYLES OF THE FORMATIVE ARTS; BY THE SECRETARY.

The same subject considered with reference to the nature and various styles of the Formative Arts; by the Secretary.

THE question respecting the selection of fit subjects for painting, in the decoration of an important building, cannot be fairly considered without referring to the nature of the art itself, and the variety of its styles.

The general nature of the formative arts as distinguished from language or description, from which their subjects are often taken, is too familiar to require much comment. It may suffice to advert to those principles of representation which have been derived from such a comparison, and which affect the question proposed.

In a subject taken from description it is required that the impression conveyed should be as nearly as possible equivalent to that of the written narrative; and this translation (for such it is) can rarely be accomplished without some deviation from the letter of the original, in order to render its true meaning. It follows that where it is absolutely impossible for painting, which represents what passes in a single moment, and in one view, to convey an impression equivalent to a given description, that description cannot be said to furnish a good subject for representation.

Sir Joshua Reynolds gives an instance of an ill-adapted subject of this kind which was recommended to a painter. "It was what passed between James II. and the old Earl of Bedford in the Council which was held just before the Revolution.\* This is a very striking piece of history; but so far from being a proper subject, that it unluckily possesses no one requisite necessary for a picture; it has a retrospect to other circumstances of history of a very complicated nature; it marks no general or intelligible action or passion," &c.

The question here is not whether a good picture could be made out of two persons in conversation; but whether the precise story could be told. It is evident that it could not; and that the representation could not be equivalent to the description.

"There are many subjects," the same writer observes, "which, though very interesting to the reader, would make no figure in representation; such are those subjects which consist in any long series of action, the parts of which have very much dependency each on the other; or where any remarkable point or turn of verbal expression makes a part of the excellence of the story; or where it has its effect from allusion to circumstances not present."

Among the changes which a subject may undergo in being transferred from description to representation may be mentioned the omission of circumstances which, however forcible and satisfactory in words, would be disagreeable when presented to the sight. One well-known instance may suffice. In the *Æneid* the serpent coils itself twice round the neck of Laocoon. Suppose some Mæcenas, more conversant in poetry than art, were to employ a sculptor or painter to copy this description literally; the admirable lines of Virgil, thus rendered, would produce a tasteless work of art.†

Not only the forms, but the colours of description, might sometimes be unpleasant to the sight. Moral associations, or moral epithets, may render all

\* Dalrymple's Memoirs. The following appears to be the incident referred to:—"As soon as James entered the city, he summoned an assembly of the Peers to ask their advice, and to make an apology to them for not having called a Parliament. In passing to the Council he met with a shock, perhaps as severe as any he had felt. Meeting the father of the unfortunate Lord Russell, the old Earl of Bedford, who had offered 100,000*l.* for his son's life, but which the King, when Duke of York, had prevailed with his brother to refuse; he said to the Earl, 'My Lord, you are a good man; you have much interest with the Peers; you can do me service with them to-day.' 'I once had a son,' answered the Earl, sighing, 'who could have served your Majesty upon this occasion.' James was struck motionless."

† See Lessing, "*Laokoon oder über die Grenzen der Mahlerei und Poesie*," where this subject is fully treated.



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colours and their combinations pleasing in words, however unsatisfactory they might be to the eye.

To insist, therefore, that a work of art should be absolutely faithful to the description from which it is taken (though that description might be excellent in itself, and true to the conditions of eloquent language,) might be sometimes fatal to its success.

The restriction of representation to a single moment, and a limited space, has suggested various liberties in Painting and Sculpture, in order to render the impression as nearly as possible equivalent to that of the story represented. For example, in Raphael's celebrated painting, representing the possessed boy brought to the apostles while Christ was transfigured on Mount Tabor, the painter has taken the liberty of bringing the figures of the Redeemer, and those who were with him on the Mount during his transfiguration, near, and has reduced the mountain to a hillock. This is an instance of a great liberty taken with space, but not with time, since the two events represented may be supposed to have happened together, and assuming the above to be the title or subject of the picture, it is evident, that in order to be equivalent to the description, the scene of the transfiguration required to be made prominent. The ultimate object of the artist in proposing such a subject to himself it is not necessary here to inquire into.

The liberties taken with time are much more common, but they are only considered excusable in historic art, when they greatly increase the force of the impression, and render it on the whole a more intelligible translation of the description. It is to be observed that the great artist before mentioned, in most of his Scripture subjects, does not depart in this respect from the letter of sacred history.

The liberties taken with the personal appearance of historical characters are thus defended by Reynolds. "How much the great style exacts from its professors to conceive and represent their subjects in a poetical manner, not confined to mere matter of fact, may be seen in the Cartoons. In all the pictures in which the painter has represented the Apostles he has drawn them with great nobleness; he has given them as much dignity as the human figure is capable of receiving; yet we are expressly told in Scripture that they had no such respectable appearance; and of St. Paul, in particular, we are told by himself, that his bodily presence was mean. A painter must compensate the natural deficiencies of his art. He cannot, like the poet or historian, expatiate, and impress the mind with great veneration for the character of the hero or saint he represents, though he lets us know, at the same time, that the saint was deformed, or the hero lame. The painter has no other means of giving an idea of the dignity of the mind, but by that external appearance which grandeur of thought does generally, though not always, impress on the countenance; and by that correspondence of figure to sentiment and situation which all men wish but cannot command. The painter ought to give all that he possibly can, since there are so many circumstances of true greatness that he cannot give at all. He cannot make his hero talk like a great man; he must make him look like one."

The precept here given, in its application to historical painting properly so called, may require to be received with caution; and the great authority referred to by Reynolds may be quoted on the other side as having attained the grandeur of his style, at least without losing himself in rapid generalization, a defect so frequent in the later Italian schools. The rule is chiefly applicable to works of large dimensions and requiring to be seen at some distance; but in paintings which admit of nearer view, the power of expression has often triumphed over unpleasing forms.

The liberties taken with costume are notorious, and are frequent among the great masters. Their sole object seems to have been to be true to the imagination. Even in the instance of Nicholas Poussin,—the most remarkable of the older painters for attention to costume, the air of remote antiquity, the classic probability which he contrives to give to his works are addressed quite as much to the imagination as to the erudition of the spectator, and the artist's materials are selected or modified according to their applicability to this larger purpose, for he is frequently incorrect in the mere scholarship of costume. The rage for classic research in some modern (now nearly extinct) continental schools often led to the reverse of this principle, viz., the habit of addressing the understanding rather than the imagination. The weapons of Homer's warriors were chiefly tempered copper,\*

\* Millin *Minéralogie Homérique*, p. 133.



not steel; but as few persons are accustomed to associate this circumstance with their conception of Homeric battles, the representation (for such representations have appeared) was unsatisfactory, though true.

The extent of modern antiquarian researches, in increasing information in archaeology, has increased the number of critics; and to be true even to the imagination, now, a painter requires to be more attentive to the details in question than the earlier artists were. But the character of art is unchangeable, and the materials of costume are still to be considered subservient to the end of representation. Notwithstanding the gross errors in costume, which are observable in the pictures of the Venetian and Flemish masters, it will be remembered that such errors have scarcely weighed in the balance when their merit as artists has been considered, and that, on the other hand, the most rigid correctness in costume would never of itself be sufficient to constitute a fine picture.

The practice of the great Italian painters resembled that of the artists of antiquity. Their first care was to avoid as much as possible a *modern* appearance and ordinary associations in dress; and this was frequently extended even to contemporary subjects and portraits. In selecting obsolete costumes they were at least sure that taste could not alter respecting them, or that if any reaction took place it would be in favour of such costumes. The dress being once removed from the immediate *present*, they were not particular about the precise period of a subject, and were guided chiefly by the demands of the art. Thus Giorgione appears to have dressed his figures in costumes older than those of the period in which he lived.\* Raphael, who willingly introduced the flowing robes of the clergy, and religious orders (unaltered from much earlier times), and the armour and habiliments of Swiss guards (uncommon from their foreign appearance), took great liberties with the general costume of the period in which he lived.

The same freedom is known to have been exercised by the Greek sculptors. "It is certain," observes Visconti,† "that the costumes of Greek and Roman statues are not in general those of the time, but belong to an earlier period." The liberty of representing heroes undressed is well known. "No hunter ever went to the chase so little attired as the Meleager of the Vatican. No warrior ever appeared in the field like the hero miscalled the fighting gladiator. Achilles was not present at the council of Agamemnon as he is represented in a bas-relief of the capital; Laocoon did not officiate as a priest naked. The care taken by Ulysses to appear with decorum before the daughter of Alcinous, proves that Jason could not have presented himself naked at the court of Æetes, or at that of the king of Corinth, when he conversed with Medea or Creusa, although in various bas-reliefs he is so represented." "The statues of distinguished Grecians, Pindar, Euripides, Demosthenes, Aristotle, and others, which are undoubtedly iconic, are dressed only in a large mantle, thrown in a picturesque manner over the figure. This costume was never that of the Greeks; some of the Cynics only had adopted it."

Even in later times, and when the actual costume is somewhat familiar, "the statues of Romans, such as Pompey, Agrippa, Augustus, &c., are naked, or with drapery only, as an unimportant accessory."

"The ancient sculptors were less free when they represented events of their own time on triumphal arches or other public monuments, but, not to mention the introduction of allegorical figures, they still took great liberties with the costume of the period. The details of dress which, from whatever cause, happen to be introduced in the figures in the Trajan column, prove how much was suppressed on other occasions. Other works of the time of Trajan, executed perhaps by the same artists, offer not the slightest trace of these details." In the bas-reliefs in question the soldiers wear a sort of neckcloth (*focale*), and the upper open part of their tunics is furnished with a row of buttons.

As the art declined the costume was represented more faithfully. "The *læna* (later known by the name of *lorum*), though belonging to the ancient Roman costume, first appears in works of art of the time of Septimius Severus. The consuls are rudely represented on the ivory diptychs of a later period in all the pomp of their official dress. But in works of a better age no Roman magistrate is ever represented with the *prætecta*, no senator with the *laticlave*,‡ no patrician

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\* The story of Rembrandt's collection of old costumes indicates the same taste.

† Opere, vol. iii. p. 47.

‡ The stripes and borders of the *trabea*, and the *prætecta* (varieties of the toga), and the *latus clavus* on the tunic, being only coloured additions to the dress, would hardly be found in good sculpture. They are, however, represented by indented lines on later and inferior works.



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with the *crescent* in his sandal; although these were respectively the badges of their rank. The *umbo*, or knot of the toga on the breast, is in like manner represented in no statue. It is scarcely necessary to add that the principal garments are worn next to the skin in statues, whereas the writers of both languages make mention of *indusium*, *subucula*, *hypobasis* and *hypodytes*."

These various examples may be sufficient to show that the great aim of the fine arts (as regards their external form), viz., the representation of what is beautiful, has, in the best ages of art, been considered paramount to literal fidelity of costume.

Many of the licences above adverted to are regulated by the style of the art; different subjects, indeed, suppose different modes of imitation, and even different dimensions. The imitation of the details of dress is one of the points which characterize works of art of moderate size; for the fullest means of imitation which painting can employ are, strictly speaking, most appreciable in such dimensions, as coming within the range of most distinct vision; and hence, the more complete those means, the more the introduction of accidental circumstances is compatible with due gradation. But, as dimensions and distance increase, or, as the scale of effect which represents the differences of nature, from whatever cause, becomes less full, or less appreciable, the objects represented require to be selected with an especial regard to their importance, beauty, and character.

The extreme principle which may be deduced from these considerations is, that in proportion as the means of imitation become circumscribed, the representation of inanimate objects becomes less satisfactory; an exception being necessary in the instance of drapery (in the sense of dress) since it is capable of indicating the living form.

An isolated figure of a Dutch boor, by Teniers, or Ostade,—admitted to be unobjectionable while accompanied by the qualities which characterize the style of those masters,—if reduced to a silhouette on a vase, or enlarged to a marble statue, or magnified to a colossal painting (supposing it to undergo the modifications suited to such conditions), would become a form of beauty.

The instances where this necessity of reducing art to its essentials may exist in painting must of course be rare; but works which combine colossal dimensions, with limited means of imitation, may be allowed to come under the description in question. Such are the frescos of Michael Angelo, in the Sistine chapel, in which, as Reynolds observes, the great artist aimed at little more than can be accomplished in sculpture.

The degree in which a somewhat restricted mode of imitation, for example that of fresco, can be safely applied to the representation of inanimate objects, where the figures are of ordinary size, is best exemplified by Raphael's later works in the Vatican; such as the Heliodorus, the Miracle of Bolsena, the Attila, and the Deliverance of Peter. These works are in an elevated style of art, and are the most perfect examples extant of fresco-painting; yet they are by no means deficient, even to modern eyes, in what is called picturesque effect, and that this effect is greatly assisted by the costumes, armour, and accessories, there can be no doubt.

In fit dimensions, and with all the resources of oil-painting, the latitude with regard to the selection of subjects is again greatly increased. But it is not to be supposed that the essential conditions of art ever cease, even in the lowest and most literal styles. The defective forms and ordinary incidents of the Flemish and Dutch painters would not command admiration of themselves; the real attraction in the works of those masters consists in the excellence of their colouring, and the consummate skill displayed in their *chiaro-scuro* and composition. Sculpture has but one style, and beauty, if excluded from form, is attainable in that art by no other means; but, in painting the *sum* of beauty may be made up by colouring, and by other qualities strictly constituting the specific style of the art. It may be added, that the united sense of mankind has never failed to award its approbation to works, whatever may be their general defects, which assert and depend on the powers exclusively possessed by the art to which they belong.

But the end of all the fine arts, as sources of mental pleasure or moral culture, offers a more enlarged criterion by which to estimate the worth of different schools; and beauty and selection in form—a recommendation which the schools last referred to, want, is, among other qualities, a necessary consequence of this higher aim.

Among the various styles of painting and the modifications attending them, it is



here necessary to consider such as are fit for the permanent decoration of public buildings, and the subjects which may be appropriate in the present case. In ministering to the tastes of individuals, the arts may be as varied in their character as the varieties of minds, or of the same mind at different moments, may seem to demand; but in addressing, or being supposed to address a nation, their language requires to be always dignified. If mere magnificence and splendour have been sometimes confounded with grandeur, from the reigning taste of a period, the general intention has been nevertheless the same.

The evidence of this homage to the public (in its largest sense) is not less necessary in the imitative arts than in architecture, which, in all ages, has marked its national and public monuments with a grandeur (or what has been intended for it) not merely depending on the purpose of the edifice, but addressed, as it were, to the ideal spectator.

And here it may be allowable to repeat a remark often made, yet too often forgotten in practice, viz., that if magnitude and height have generally been the characteristics of important architectural monuments, the remaining condition of sufficient space for the spectator to receive the impression is indispensable. In Italy, for example in Florence, Siena, and Venice, the public buildings have an effect which some edifices of thrice their magnitude, in other cities, fail to produce, merely because the condition of space is denied. The ancients, and the Italians of the middle ages, seem to have considered that obedience to laws, respect for institutions, and the emotions of patriotism, are likely to be kept alive when public buildings produce the impression of which they are capable, by being duly displayed; when the poetry of the architect can affect the imagination.

The imitative arts, applied to public purposes, require in like manner dignity of style. The term "monumental" has been, of late years, employed to designate works in Painting and Sculpture, which are of universal or of national interest. Their sources are Religion, Patriotism, and Poetry. Their purpose is to edify, by the highest examples and the highest associations, to stimulate the love of national glory, and to minister to the pleasures of the mind.

The variety of these general objects supposes a corresponding latitude in the artist's aim, which is at last defined by the character of that section of the public which is supposed to be addressed. The works of art which the refined citizens of Athens selected for academies and places which the learned alone were supposed to frequent, often exhibited recondite subjects from the poets; but the portico, which was the daily resort of the common people, was adorned with a painting of the Battle of Marathon.

The edifice now in progress at Westminster, is strictly and officially called "Her Majesty's Palace at Westminster, in which Her Parliament is wont to assemble." It is, therefore, a Royal Palace permanently devoted to the purposes of Government and Legislation; and the circumstance of the Parliament, or Lords and Commons, meeting within its precincts, represents the combination of those elements of power with those of the Throne, which is characteristic of the English constitution.

In the introduction of Painting and Sculpture for the decoration of such an edifice, it might therefore be presumed that the subjects should relate to this constitutional union of the powers of the State, the situation and office of the several halls proposed to be decorated suggesting the order and application of such subjects.

The history of the Fine Arts employed as in this case, shows that it has always been considered desirable to connect a patriotic or moral object with that of mere decoration. The condition of a pleasing effect on the eye is to be considered indispensable, but the artist has, in the most approved examples, combined this with a higher gratification. The fact that on many occasions a hall or gallery permanently decorated with works of art might, like the rooms of the Vatican, serve merely as a passage, is not to be considered of weight, for the same argument would excuse incompleteness of execution and all kinds of defects. Excellence is supposed to be required, and the perfection of painting consists in more than a momentary appeal to the eye. As a guide at least to the artist, it may be assumed that it should be his aim to produce an impression on the minds of those whom he is supposed to address, and it is this principle which, it is conceived, should partly regulate the choice of subjects.

Let it be supposed, for a moment, that Westminster Hall is to be adorned

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with paintings. The place, being always open to the public, might contain a selection of subjects from British History, especially such as relate to warlike achievements, the vastness of the empire, and great commercial and civil events; subjects calculated to inspire the citizen with loyalty, patriotism, and enterprize.

The Guard-room, or ante-chamber to the Robing-room, might present subjects relating to the defence of the Throne, the laws, and the country; subjects exhibiting the military power employed to protect.

In St. Stephen's Hall and the corridors adjoining, the subjects might serve to define the constitutional rights and duties, and to exhibit the acts and services of churchmen, statesmen and warriors, in their relation to the government of the country and as loyal subjects.

In the Robing-room the artist might endeavour to define the power and privileges, the virtues and duties, with which the Throne is invested.

The Victoria Gallery offers, perhaps, the fullest scope for a comprehensive design in an elevated style of art. If so adorned, the fittest theme seems to be the abstract one of Legislation; if devoted to British History, the most appropriate subjects might be the acts of the Sovereigns of England; or (in the event of Westminster Hall not being adorned with paintings) subjects relating to the extended dominion, the power and greatness of the nation.\*

There seems no reason to exclude allegory from those portions of the edifice where the spectators may be supposed to be as much interested with the display of the art itself as with the mere subject. "What has been so often said," observes Reynolds, "to the disadvantage of allegorical poetry,—that it is tedious and uninteresting,—cannot with the same propriety be applied to painting, where the interest is of a different kind. If allegorical painting produces a greater variety of ideal beauty, a richer a more various and delightful composition, and gives to the artist a greater opportunity of exhibiting his skill, all the interest he wishes for is accomplished; such a picture not only attracts, but fixes the attention."

The various classes of subjects here suggested, have reference to the various spectators who may be supposed to contemplate them. Of this there is a high example.

The Cartoons of Raphael, which are so often justly cited as examples for the grandest style of historic composition, are also remarkable for having been especially calculated to produce an impression in the minds of the spectators to whom they were originally addressed. The tapestries for which the Cartoons served as models were hung in the Sistine Chapel round the Presbyterium, or portion of the chapel allotted to the Dignitaries of the Church. There were assembled, during the performance of the religious rites the Pope and the Cardinals, and the artist undertook to place before the eyes of the Head of the Church, and before the eyes of those who might succeed him in his office, the history of the Apostles of Christ. It is to be remarked that other artists, including Michael Angelo, had already painted in this chapel. The walls at a certain height were adorned with works by Perugino, Signorelli, Ghirlandajo, and others, representing the histories of Moses and Christ. The ceiling was painted by Michael Angelo, with the whole scheme of the Fall and Promised Redemption of Man. But it can hardly be said that these subjects, however sublime, had any especial reference to the actual spectators, or that they were more addressed to them than to the rest of the Christian community. It was reserved for Raphael to make a more direct appeal to those whom he considered he was addressing, by subjects which at the same time followed the histories before treated in chronological order.

The precise situation of each of the subjects of the Cartoons round the walls of the Presbyterium (before Michael Angelo's Last Judgment was painted) was first ascertained by an enlightened lover of art,—the Chevalier Bunsen.† The order of the subjects was as follows:—On the end wall, to the left of the altar,‡ was the Calling of Peter (commonly called the Miraculous Draught of Fishes). The first subject following, on the side wall, was Christ's Charge to Peter. The next compartment was partly occupied by the Pope's Throne, and the remaining space was filled with the smaller subject of the Stoning of Stephen. Next came the subject

\* At the time this was written it was not decided that there should be paintings in the House of Lords.

† "Beschreibung der Stadt Rom.," vol. ii. part 2, p. 408.

‡ Left of a spectator facing the altar.



of Peter and John healing the Lame Man at the Gate of the Temple. Last on that side was the Death of Ananias. To the right of the altar, corresponding with the Calling of Peter, was the Conversion of Paul. The first subject following on the side wall was Elymas the Sorcerer struck with Blindness. The next subject was Paul and Barnabas at Lystra. The next Paul preaching at Athens. The remaining compartment, greatly reduced by the gallery of the choristers, was occupied by the small tapestry of Paul in Prison during the Earthquake.

Thus the subject of the Calling of Peter (the Miraculous Draught of Fishes), was on that side of the altar nearest to the throne; again, the Charge to Peter, "Feed my sheep," and the heroism of the first martyr, met the Pontiff's eyes when he approached his seat. The original cartoon of the Stoning of Stephen is lost; that of the Calling of the chief of the Apostles is at Hampton Court. Whoever recollects, in the cartoon, the deep humility in the expression and attitude of Peter kneeling in the boat before Christ, may now also reflect that at the distance of a few paces the "Successor of the Apostle" contemplated this scene from the highest of earthly thrones. These associations may be easily pursued by considering the situation and import of the various subjects. The authority, the miraculous powers, the duties and the sacrifices of the church, the propagation of the faith, persecution, martyrdom,—such were the warning and inspiring themes which Raphael placed around the papal greatness.\*

This example may suffice to show that there cannot be a safer or higher principle in the selection of subjects than that of adapting them to the spectators who may be supposed to contemplate them. It is not necessary to inquire whether a religious, a moral, or a patriotic lesson can at all times be conveyed by a painting; it is enough to assume such a possibility as a consistent ground-work for the selection required.

But the principle of generally adapting subjects to the character of the place merely, without reference to the special inmates, would be less likely to suggest expressive and touching incidents in history, and on the other hand might exclude, without reason, the higher flights of imagination.

The restrictions imposed on the selection and treatment of subjects by the nature of the art itself, are much more rigid in the case of sculpture, which, strictly speaking, has but one style. The principle, that in proportion as the means of representation become circumscribed the imitation of inanimate objects becomes less satisfactory—is here especially applicable. The surface of life, either alone, or with drapery that indicates the form or adorns it, was with the Greek sculptors the chief object of imitation.

As in considering the claims of painting it is desirable to keep the highest style in view, though that style may be seldom attainable or seldom applicable, so in sculpture, a description of the practice of the ancients in their best works may not be out of place here, although it is too certain that modern habits and associations may often render it impossible to conform to the example.

It will be needless to dwell on the more obvious requisites of sculpture; the necessity of beauty in an art which can conceal nothing; the necessity of balancing its mere weight, and the degree of symmetry in composition that results from it; or the general laws, applicable to all the arts of design, of proportion, breadth, gradation of quantities, and contrast. It is proposed here chiefly to consider its *specific* style,† as more directly affecting the question of the selection of subjects fitted for it. For this purpose it will be necessary to ascend to its simplest elements.

The art of sculpture imitates with more or less completeness the real bulk of objects, their substance and form, but it does not imitate their colour. This limitation is the effect of good taste; it is by no means from actual impossibility, but because the end of genuine illusion would be defeated by the attempt. A statue coloured to the life might deceive the spectator for a moment, but he would presently discover that life and motion were wanting; and the imitation would be consequently pronounced to be incomplete. Whatever is attempted by the arts,

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\* See "Kugler's Hand-Book to the History of Painting," vol. i. p. 317.

† The *general* style of the formative arts is the result of a principle of selection which necessarily limits imitation. Such general style consists, therefore, in qualities which distinguish those arts from nature. The *specific* style of any one of the arts consists in the effective use of those particular means of imitation which distinguish it from the other arts. Style is complete when the spectator is not reminded of any want which another art or which nature could supply.



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the perfection of style requires that the imitation, however really imperfect with reference to nature, or even with reference to other modes of representation, should suggest no want. The imagination then consents to the illusion, though the senses are far from being deceived.

As it is well known that the ancients occasionally added colour to their statues it will be necessary to consider this difficulty at once. It may be observed that the colours employed were probably never intended to increase the resemblance of the object to nature, but that they served only to ensure distinctness or were merely for ornament. The gilding of the hair, for instance, however objectionable, would not be condemned on the ground of its being too close an imitation of real hair. So also the colour which was appropriated to the statues of Mercury, Bacchus, and Pan would never be mistaken for flesh. Sometimes the accessories only were coloured. An epigram ascribed to Virgil alludes to a statue of Amor with party-coloured wings and a painted quiver. But the mixed materials of some of the statues even of Phidias, the gems inserted for eyes, and the silver nails of other figures,\* all indicate a practice which the taste of modern artists condemns, and which was, perhaps, condemned by the ancient sculptors also. In many cases religious devotion may have interfered to decorate a statue, as paintings of the Madonna are sometimes adorned with real necklaces and crowns. In the instance of the chryselephantine statue of Minerva by Phidias, the Athenians insisted that the materials should be of the richest kind.

Notwithstanding these facts and the difficulty of altogether exculpating the artists, it is quite certain that it was impossible to carry further than they did those judicious conventions in sculpture which supply the absence of colour. It may therefore be presumed that such supposed absence of colour was, with the ancients, an essential condition of the art; and it will appear that this condition materially affected its executive style.

It would indeed soon be apparent that the differences which colours in nature present, for example, in the distinction of the face from the hair, and of the drapery from the flesh, require to be met in sculpture by some adequate or equivalent differences; hence, the contrasts adopted were either greatly conventional or dictated such a choice of nature as was best calculated to supply the absent quality.

It will first be necessary to inquire what degree of resemblance was proposed in the imitation of the living form. In the fine examples of sculpture the surface of the skin, though free from minute accidents, is imitated closely. The polish is however uniform; first, because any varieties in this respect could not be distinguished at a due distance; and secondly, because a rough surface on marble in the open air is sure to hasten the corroding effect of time by affording minute receptacles for dust or rain, while in interiors the rough portions would be soonest soiled.†

In polishing the marble the ancient sculptors seem to have been careful not to obliterate or soften too much the sharp ridges of the features, such as the edges of the eyelids, lips, &c. These sharpnesses were preserved, and sometimes exaggerated, in order to command a pronounced light and shade on the features at a considerable distance. Such contrivances, it is almost needless to say, were in a great measure dispensed with in statues intended for near inspection. Lastly, the marble received a varnish, (rather to protect the surface than to give it gloss,) the ingredients of which may be gathered from a passage in Vitruvius.‡

These modes of finishing the surface are detailed because it is of importance to remark that this was the extent of the imitation. The varnish, doubtless, would give mellowness to the colour of the marble; but it will be fair to assume that a statue thus finished was nearly white.

The flesh is always the master object of imitation in the antique statues; the other substances, drapery, armour, hair, or whatever they may be, are treated as accessories, to give value and truth to the naked. It follows that the differences of colour which, as before observed, are met by some equivalent differences in the colourless marble, are solely expressed in the accessories,—the principal object

\* See Pausanias, who, in his description of Greek statues, gives a variety of such examples.

† The Laocoon is often quoted, on the authority of Winkelmann, as an instance of an antique work finished with the file; but a careful inspection shows that the marks of the instrument are subsequent to the polish. It is probable that such marks are no older than the period when the group was discovered, when this mode may have been adopted to clean it. The Farnese Hercules was unfortunately so treated before it migrated from Rome to Naples.

‡ L. 7, c. 9.



imitated being nearest to reality, and never, as it were, abandoning its supremacy in this respect. But, it will have been seen that when all was done the marble flesh was in itself a convention, owing to the absence of colour; it was therefore the business of taste to take care that the spectator should never be reminded of this want.

Drapery, which in nature may be supposed to be different in colour, and is certainly different in texture, was accordingly made to differ from the appearance of the flesh, especially when they were in immediate juxtaposition. Thus, although in marble the colour of the drapery is the same as that of the flesh, it is generally so treated that the eye is enabled, instantly and at a considerable distance, to distinguish the two, and nature is thus successfully imitated. The requisite contrast is generally effected by means of folds varying in direction and quantity according to the portions of the figure with which they are in contact. The difference which the colours of nature exhibit is thus represented by another kind of difference, but which is still in nature.

Simple and allowable as this principle of imitation seems to be, it was rejected by the Italian sculptors of the seventeenth century, as their practice evidently shows. In their works the flesh is often confounded with flat drapery (which when projecting from the figure has sometimes the effect of masses of rock), from a mistaken endeavour to give the breadth which is desirable in painting. It is to be remarked that the broad masses of drapery which occur in the antique are always so contrived as to leave no doubt on the mind of the spectator respecting the substance.

Again, in nature it is possible for hair to be so smooth as to offer scarcely any difference in surface from the flesh. Indiscriminate imitation has also had its advocates in this particular, and many Italian statues of the period referred to want colour to make the hair distinct from the face. The hair in the antique, whether crisp in its undulations, like that of the Venus of Milo; or soft like that of the Medicean Venus; or bristled in unequal masses, like that of the dying Gladiator; or elaborately true, like that of the Lucius Verus; or whether even, as in the early Greek works, it is represented by undulating scratches, or by a series of regular curls; \* it is always more or less rough and channelled so as to present a surface, sometimes from its deep shades almost approaching a mass of dark, opposed to the face. All this is, after all, only a judicious choice, and a skilful translation of nature.

In these, and similar modes of distinction, as the accessories are treated in a relative and comparative manner, they cannot possibly be so near to nature as the flesh. This relative effect is generally compatible with the admission of some or more of the proper qualities of the accessories; but it sometimes happens that, in them, the relative effect alone is studied. Thus, a detached portion of the hair of the Laocoon, or of the Dying Gladiator, would hardly be recognised for what it represents; the same might be said of detached portions of some draperies. This large principle of imitation is not to be recognised in less perfect examples of the art. The sculpture of the time of Hadrian, even when of colossal size, and requiring to be seen at some distance, is indiscriminately finished throughout. The master object of imitation is consequently less effective.

The possibility of imitating drapery literally, accounts for some of the practices of the ancient sculptors which, judicious as they were, have been sometimes objected to. Difficult as it may be supposed to be to imitate a flexible substance in stone, the surface which drapery presents in a quiescent state may be copied in marble so as to produce illusion. For, the surface being completely rendered, we have only to suppose the original drapery to be white in colour, and the imitation in white marble is at once on a level with all absolute facsimiles. The consequence would be, that in a white marble statue with drapery thus literally copied from nature, we should immediately discover that the flesh was *not* of the natural colour,—a discovery which we should never be permitted to make. The flesh, from wanting colour, sets out with a departure from nature, and taste requires that no other substance should surpass it in resemblance to its prototype: as before observed, this generally follows when the accessories are treated in a merely relative manner. We should therefore pause before we condemn the occasional squareness, straightness, and parallelism of the folds in some antique specimens, since this not only serves to distinguish the drapery from the undulating outline and roundness of the

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\* In coins, resembling dots or globules. The expression of Burke, "The artificial infinite is composed of multitude and uniformity," was the sole principle with the early artists. In the outlines on the vases, sand strewed on the ground is expressed by a line of regular dots.



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limits, but gives it that degree of conventional treatment, which prevents it from surpassing the flesh in mere truth of imitation. Thus the art is true to its own conditions, and this, at whatever cost attained, is necessary to constitute style.

The very different practice of the sculptors of the 17th and 18th centuries, Algardi, Bernini, Puget, Le Gros, and others, justly celebrated as they are on many accounts, can hardly be supposed to have existed without a decided disapproval of the system of the ancients. A French sculptor, about the middle of the last century, pronounced the draperies of the antique to be "without taste, without intelligence, and without truth." This criticism of Falconet, often repeated in his Essays, is quite consistent with his defence of absolute imitation, which, as has been seen, is most possible, or rather only possible, in subordinate objects.

The restrictions which the above considerations impose on the absolute imitation of drapery cannot, however, extend to the treatment of the hair; not only because an exact imitation of the substance is here next to impossible, but also because it is even more unlike its original in colour than the face is; and hence, provided it preserve its relative effect, it may safely do its utmost in imitation without any danger of being truer than the marble flesh. Its varieties of execution would only depend on situation, dimensions, the nature of the material, and the character of the subject.

With reference to dimensions and distance it is to be observed that there might be cases where, from the smallness of figures as compared with the distance at which they could be seen, (suppose the pediment of a temple,) the conventions referred to would be inadequate to produce the apparent distinction of substances without such exaggeration as would be altogether inconsistent with the imitation of nature. Under such circumstances the contrivances in question do not keep pace with the distance, and it is probable that these were the cases where the aid of colour was resorted to.

It must be evident that, without colour, the expedients, however violent, which are intended to correct the indistinctness of distance, must, sooner or later, cease to produce any effect; and the point at which the Greek sculptors stopped seems to have been defined by the law of never suffering such conventions to interfere with the apparent imitation of nature while the work was seen at the distance which its size required. The consequence is, that works which for two thousand years, were placed at such a height that their finer merits could not be appreciated, have been found worthy to be enshrined as gems in modern museums,—have been found to combine a perfect intelligence of the specific style of sculpture with an unsurpassed truth of imitation.

The purpose of the present remarks requires, however, that this specific style should be kept chiefly in view.

The *colour* of white marble, which, it appears, may sometimes increase the illusion of drapery, is not the only quality by means of which some substances may resemble nature more literally than the marble flesh can. The qualities of smoothness, of hardness, of polish, of sharpness, of rigidity, may be perfectly rendered by marble. It is difficult to conceive a greater accumulation of difficulties for a sculptor aiming at the specific style of his art to contend with, than the representation of a personage in the modern military dress. The smoothness and whiteness of leather belts, and other portions of the dress, may be imitated to illusion in white and smooth marble. The polish, the hardness and sharpness of metal, and the rigidity even of softer materials, are all qualities easily to be had of stone; yet the white marble flesh is required to be nearest to nature, though surrounded by rival substances that, in many cases, may become absolute facsimiles of their originals. The consequence of the direct and unrestrained imitation of the details in question is, that the flesh, however finished, looks petrified and colourless, for objects of very inferior importance, even to the buttons, are much nearer to nature. The objection to these details, from their unpleasant or unmeaning forms, is here left out of the account.

The material of bronze is commonly preferred for such subjects, partly, perhaps, because it may be supposed to differ more equally and consistently from the colours of nature; but even this may be questionable, for many surfaces, and even hues, will surpass the resemblance of the flesh to nature. It is also to be observed, that certain thin materials which cannot be expressed in marble, are capable of being copied to illusion in bronze, and, as usual, at the expense of the master object of imitation.



From its possessing less command of light and shade than marble, bronze is generally contrived to present an intelligible and characteristic form by its mere outline. The strength of the material, which enables the sculptor to do away with the supports that are necessary in marble, facilitates this object. A complicated or contorted attitude would thus be considered unfit for a bronze figure intended chiefly to be seen at some distance, since the mere outline, which would alone be visible, would be unintelligible. But, on the other hand, a statue in this material intended for an interior, where it could be nearly and minutely inspected, can require no such restrictions. Thus the bronze (in the capitol at Rome) of the boy pulling the thorn out of his foot, though in a contorted attitude, was evidently intended, from its size and composition, to ornament an interior.

A colossal statue, of whatever material, when intended to be seen chiefly at a distance, is treated on the larger principle, and will not generally be found to have its attitude accommodated for a near view also. But when a figure of colossal dimensions can only be seen near, common sense seems to demand that the head should be inclined downwards, otherwise the face must necessarily be foreshortened, and imperfectly seen. Much has been said of the imitation, intended by Phidias, of the *Homeric nod* in his statue of Jupiter at Olympia; but when we consider the colossal size of the figure, and the limited distance at which it could be seen in the interior of the temple, we at once see a sufficient reason why the head should look down.

It has been seen that the differences of colour which nature presents, and by which we are chiefly enabled to distinguish objects, are met in sculpture by more or less conventional means; but the comparison of these differences can extend only to the component surfaces of one and the same figure. A figure entirely draped beside one that is not so, like the group called Papius and his mother (or Orestes and his sister,) seems to extend the scale, but in truth, except where the different substances are in contact, the opposition, as a representative of colour, is scarcely apparent. In general, therefore, it may be affirmed that it is beyond the powers of sculpture to distinguish one entire figure from another by any convention which can represent a contrast of colour. The difference of complexion between a Hercules and an Omphale, for instance, is not attempted; hence the limitations of the art in grouping; for notwithstanding the similarity of colour, it is necessary that the eye should distinguish every figure without effort.

Even in single figures the distinction between the drapery and the flesh is chiefly expressed where they meet, and are immediately opposed to each other; in other parts remote from the flesh the drapery often exhibits very nearly the same surface as the naked. So where the drapery clings to the form (a contrivance particularly objected to by Falconet), it is the limb, rather than the drapery, which is apparent. There are, however, examples in the antique where the entire surface of the drapery is plaited or channelled, so as to present a general difference in its whole mass to the surface of the skin. Some figures of Amazons are thus treated; and in most female statues the drapery, being thin in texture, with minute folds, offers a constantly roughened surface, and ensures a general opposition to the naked. Examples of this treatment occur among the Elgin marbles.

But the powers of the art in these conventional contrasts may be said to be exhausted in one figure. The means of distinction that remain when colour is abstracted, are, difference of form, and difference of place or position (sufficient separation). As regards difference of form, the sculptors of the Parthenon—in addition to the varieties of sex and age, draped and undraped figures—found a resource in the introduction of the horse, the most perfect of quadrupeds; the forms of which, particularly in the pediments, contrasted agreeably with those of the human figures, and prevented the monotony sometimes observable in the architectural sculpture of other schools. The mere separation of the figures and groups is unavoidable in sculpture applied to the *tympana* of porticos or in alto-rilievo; but while the figures remained white, the ancients thought it necessary to ensure the distinctness of the outlines by colouring (generally blue) the white marble background on which they were relieved.\*

If such precautions were deemed advisable in sculpture consisting of almost isolated figures, in order to ensure distinctness, it is easy to comprehend why the ancients avoided extensive groups "in the round." The same qualities must be constantly recurring, and the want of that variety which nature presents would not only be fatiguing to the eye and attention, but the identity of hue would remind the spectator of the material; a proof that the art would have attempted too much.

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\* See R. Wiegmann, "Die Malerei der Alten." Hanover, 1836. p. 111.



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The most unobjectionable mode in which the ancient sculptors treated a group is, perhaps, exemplified by the Laocoon. The figures are, in a great measure, distinct, but yet sufficiently united to form a whole. In the group of the Boxers, which belongs to the class called *symplegmata* by Pliny, the circumstance of the figures being only two in number, (which appears to have been a condition of every group of the kind),\* does away, in some measure, with the objection; even here it may be questioned whether the absolute similarity of colour does not remind us that they are of marble,—a proof that the art has gone to its limits. The group of Dirce tied to the horns of the Bull by Zethus and Amphion (called the Toro Farnese), may be objectionable on the same grounds, though the figures are treated as much as possible as separate wholes, so as to give the utmost distinctness; but the necessity of this very precaution may be considered an evil, except in the application of sculpture to architecture.

These observations are purposely confined to the specific style of sculpture. It is to be remembered that great excellences may exist where this style is not rigidly attended to; and objections to such examples on the above grounds are not to be understood to extend to high imitative or inventive merits which mark the artist of genius. With this explanation it may be remarked that the group of the Rape of the Sabines, by Giovanni di Bologna, is not according to that discretion of the Greek artists which is observable in the Laocoon. In the Rape of the Sabines a very near inspection is necessary even to trace and distinguish the figures. The result is wonder at the power of the artist. In the antique group the subject strikes us forcibly; but the artist does not appear. The group of the Laocoon was not calculated to be seen on every side. Compositions which admit of this are rare in the antique, and belong to the decline of art, for sculpture had passed the period of its perfection before its connexion with architecture ceased. The sculptors of the Bernini school considered it desirable that a group should have eight points of view. The consequence would be, that no one of the eight could predominate, or be forcible in its impression.

Thus the Greek sculptors seem to have made every consideration bend to the specific style of the art; and however narrow the limits, to those limits they confined themselves. If it be asked what evil results from a departure from such conditions? the answer still is, the discovery of a want which another art or which nature can supply.

It may be urged that as the force of the impression on the mind is the great object, every circumstance which can tend to excite interest may be unhesitatingly employed, and that a dereliction of style for such an end involves no bad results which can be worth consideration.

It is readily admitted that the well-being of society would not be endangered by aberrations of taste in the formative arts; nor would such evil consequences, perhaps, attend the corruption of style in poetry, in oratory, or in any other of the fine arts. It is only here contended that there are standards of style in all these; that the productions which have most satisfied mankind when freed from temporary associations have most conformed to those standards; and that attempts to increase the effect of any one of the arts by the addition of qualities in which it can be easily surpassed by its rivals, have never been, in the end, approved.

The ultimate opinion on such questions is in involuntary harmony with our impressions respecting the works of nature. In the vast chain of created things the ambiguous links are the least satisfactory to us, because they are imperfect approaches to more characteristic examples, and remind us of a completeness which is not their own. There would be as little doubt in art, on such questions, if its various styles were sustained by artists equal to each other in ability. In inquiries like the present this condition is always supposed. It is not the ill-advised license only which is to be allowed to be recommended by genius; equal powers are to be granted to vindicate the perfection of style.

The principles of that general style which is common to all the fine arts confirm the above view. According to those principles art, as such, can never be literally confounded with nature. The very existence of imitation (however successful its result may be) depends on the condition that its means should be different from

\* The term *Symplegma* has been employed by modern writers as meaning a group of any kind; but it is certain that it was originally applied only to close compositions such as the Boxers, Hercules and Antæus, &c.



those of nature.\* But sculpture at the outset gives substance for substance. A common quality being thus unavoidable, art is immediately on the watch to maintain its independence by laying a stress on all the differences in its power that are consistent with imitation. Accordingly, the *form* of the substance assumes peculiar beauty; it is thus removed at least from ordinary nature. The *colour* (in the imitation of the human figure) is altogether different from nature. Other qualities in the substance being given, the opposite qualities in nature are, in like manner, selected for imitation. The *lifelessness*, *hardness*, and *rigidity* of the material point out the elastic surface of life and flexible substances, as the fittest objects for the artists' skill. Imitation is complete when we forget that the marble is white, lifeless, and inflexible. But if we are compelled to remember this by the introduction of qualities common to nature and to the marble (mere substance being already common), the first principle of art, as such, is violated. The selection of qualities differing from the nature of the material in which they are imitated has, of course, its limits. Flying drapery, foliage, water, clouds, smoke, are opposed, but may be too much opposed, to the artificial substance to render imitation possible. The spectator is in this case again reminded of the material.

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The foregoing remarks on sculpture are chiefly intended to point out the difficulties that must exist in uniting the highest efforts of that art with the subjects which may possibly be required for the decoration of the new building. In addition to the objections to the ordinary costume as materially affecting the specific conditions of the art, it may be remarked that, in most cases, the literal imitation of the dress of modern ages presents no difficulties which the merest beginner in modelling could not easily overcome. Hence it will be apparent that, notwithstanding the generous disposition of the Government, no real promotion of sculpture can be looked for, if its style is in danger of being debased and its difficulties (even against the inclination of the artists) evaded.

The introduction of allegorical figures is a resource; but the great question respecting the treatment of iconic commemorative statues still remains unsolved. Perhaps it may yet be possible to reconcile the modern taste to a partial display of the naked form, or to combine a generalized dress with sufficient resemblance.

After all, the imitation of the ancients has been chiefly objected to, and justly so, when Greek or Roman dresses have been literally borrowed; in other words, when the worst of the antique statues have been copied. A naked figure, with drapery only as an accessory, is preferable to such imitations, and is manifestly best suited to the style of sculpture. It cannot be admitted that statues so treated would be more incongruous with Gothic architecture than costumes of the present day. Moreover, although architecture may be modified by climate, the style of sculpture can hardly be said to be dependent on such conditions.

A statue which is to confer immortality should not be encumbered with ignoble trifles. The curiosity of the antiquary can be satisfied from other sources, without employing so dignified an art as sculpture to chronicle such details. The statue is a monument to the greatness of the human being, not to the peculiarities of his dress; and, provided the head be an ennobled portrait, the rest of the figure may be attired, if attired at all, for all ages.

It may be objected that the force of the example is weakened when the usual dress and appearance are not represented. This can only affect contemporary spectators; for although *they* may look with interest on such a resemblance, because the person of the individual is fresh in their recollection, after-ages will have no such associations, but will rather regret to see the hero or statesman of whom they have read, in an undignified costume. The image should rather keep pace with the veneration of posterity; and if the very name of the individual should at last be forgotten, the work of art, as in the instance of many a Greek statue, might still survive to reflect honour on the country which produced it.

The common mistake that the habits of the ancients and the scantiness of their dress warranted the practice of their artists, has been already pointed out in reference to the costumes of the Greeks and Romans. It is quite certain that the ancient sculptors were guided solely by the demands of the art and of its highest

\* It was this principle which led the consistent Greeks to disguise the features, voice, and stature of actors. The change which artificial light produces, and the contrivances which it warrants are happily sufficient, without such conventions, to constitute imitation; and the illusion sometimes produced is not that of the senses but the legitimate effect of imagination.



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idea; and it is no less certain that the character of that art is still the same. It was before observed that costumes were represented more faithfully during the decline of art. It was the same in its earlier ages. In Egypt the dresses were indiscriminately copied; and in the same proportion imitation was imperfect, and taste undeveloped. The example is not without its use in other respects, for when the extreme warmth of the climate is considered, the multifarious Egyptian costumes are sufficient to prove that the polished inhabitants of Greece and Italy were at least equally clad. The naked colossal statue of Pompey would have been as strange to the Romans, had they not been accustomed to similar works of art, as Canova's naked colossal Napoleon was to the Parisians. In the Panathenaic procession at Athens, as in all processions, the pomp of dress was a main part of the show. In the sculptured representation of this scene, the elder functionaries have one loose garment becomingly thrown over the naked figure; and the Athenian cavaliers wear a still lighter mantle, which, sometimes flowing from their shoulders in the breeze, shows their forms entirely undraped. The women, however, from motives which the Athenians never lost sight of, are fully but gracefully clad. With this exception, the *peplon* of Minerva was not more shorn of its embroidery, in the marble, than the greater part of the figures were of their real costumes. It is necessary to compare, in imagination, the judicious liberties of the sculptor, producing as they did the finest work of its kind in existence, with the ship bearing the *peplon*, the veiled women, the dresses of ceremony worn by the official personages, and the armed cavalry accoutred for a field-day. It is necessary to compare the reality with the work of art in order to be convinced that the difficulties of reconciling the style of sculpture with costume are not peculiar to modern times. We may be convinced at the same time that the Greeks, having once defined the essential nature of the art (in which was comprehended the condition of an especial regard to decency), pursued it without any other compromise whatever.\* Their definition was true. Genius laboured in the best direction, and perfection was the result.

The lapse of ages can make no alteration in such principles. It is still unreasonable to look for all the details of history in the arts which are the sisters of poetry; it is still unquestionable that each must seek its proper excellence in order to assert its rank in the scale of human attainments; and that in proportion as the sphere is circumscribed, the characteristic aim which constitutes style requires to be guarded with especial jealousy. In considering the question whether art should be sacrificed to mere facts, or these to art, it should be remembered that historical details can be preserved by other records than by representation, and by other modes of representation than by the highest; but that the essential objects of the fine arts can be attained by no other means except their own.

C. L. EASTLAKE, *Secretary.*

\* "The ancient sculptors," observes Visconti, "employed drapery for three reasons, and with three different views—from a motive of decency, as a simple ornament, and as a symbol or characteristic indication."

"They employed draperies from motives of decency in the statues of women and goddesses. The sculpture of the ancients represents no individuals of the sex entirely unclothed, except when the artist has supposed the pretext of the bath, or in the case of the ocean deities; on which account Venus (Aphrodite) and the Nymphs are represented undraped. Other exceptions are extremely rare. It may even be affirmed that the ancient sculptors were more reserved in this respect than the moderns."

The sculpture of the ancients, in addition to the end proposed by particular subjects, especially aimed at that department of moral culture which relates to outward manners and decorum. The artists seem to have considered that beauty would have been incomplete without grace and modesty; and their statues of gods and heroes, as Winkelmann has shown, never appear in an attitude or occupation which is not calculated to inspire respect.



## No. 13.

DIMENSIONS OF FRESCOS IN THE SISTINE CHAPEL AND  
IN THE VATICAN.

## APPENDIX.

## No. 13.

THE dimensions of the Sistine Chapel, of the Hall of Constantine, and of one of the Stanze of the Vatican, are here given (see the annexed plans and sections) from actual measurement.\*

Dimensions of  
Frescos in the Sis-  
tine Chapel and in  
the Vatican.

It was before observed (Second Report, p. 62) that once and half the width of a picture is considered the smallest distance to which the spectator can retire in order to see its whole surface. A circle cannot be embraced by the eye till the spectator retire to a distance equal to thrice its semidiameter.

From the annexed measurements it appears that the Fresco of the School of Athens, measuring 26 feet 9 inches wide, cannot, according to this principle, be seen at a sufficient distance. The width of the room is even reduced by the railing which protects the paintings.

The three rooms, called the Stanza of the Heliodorus, the Stanza of the School of Athens, and the Stanza of the Incendio del Borgo, vary slightly in their dimensions, and are not rectangular; but in none of the three can the largest paintings be seen at the distance of once and half their width.

In the Hall of Constantine the smaller Frescos can be seen at the requisite distance; but that of the Battle of Constantine, measuring 36 feet 2 inches long, is nearly equal to the distance from which it can be seen.

Thus the dimensions of the paintings in the Vatican, compared with the distance from which they can be viewed, rather exceed than fall short of the requisite measure; and the authority may fully warrant an increase in the size of the compartments for painting in the Victoria Gallery.

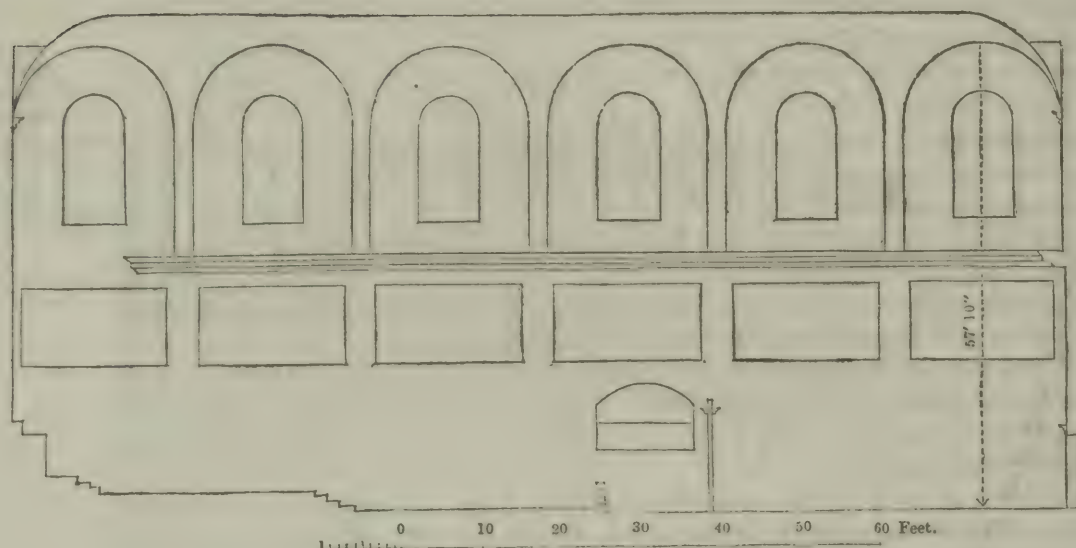
From actual measurement of the Sistine Chapel it appears that the fresco of the Last Judgment by Michael Angelo is 47 feet 1 inch in height (to the top of the arched compartments) and 43 feet in width.

It may be here necessary to correct a statement made by Mr. Wilson (see the Second Report, p. 26) respecting the mode in which the frescos of Michael Angelo in the Sistine Chapel were executed. Mr. Wilson had supposed that the outlines were not traced on the wall by means of a sharp point, and concluded that the artist had adopted the method of pouncing. In the neighbouring Pauline Chapel, also painted by Michael Angelo, this last method had unquestionably been employed; but in the frescos of the Sistine Chapel the indented outline round the figures proves that they were traced with a pointed instrument.

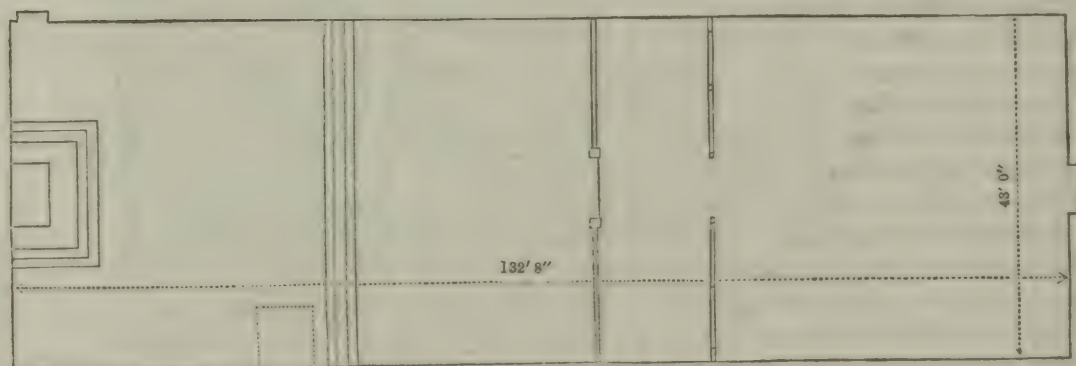
\* For these particulars the Secretary is indebted to Mr. Penry Williams and Mr. Solomon Gibson, of Rome.



## SISTINE CHAPEL.

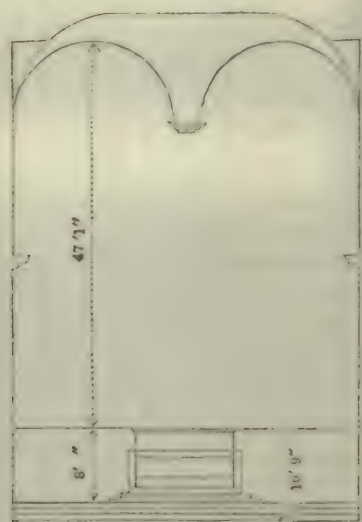


LONGITUDINAL SECTION.



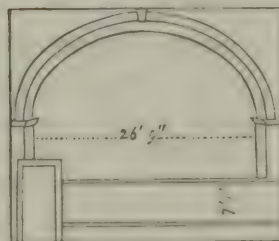
GROUND PLAN.

## SISTINE CHAPEL



TRANSVERSE SECTION.

## STANZA OF THE SCHOOL OF ATHENS.

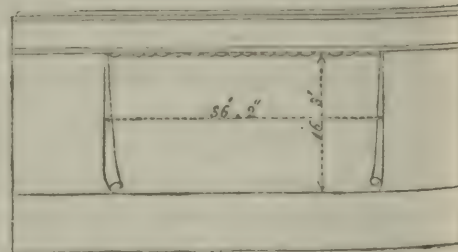


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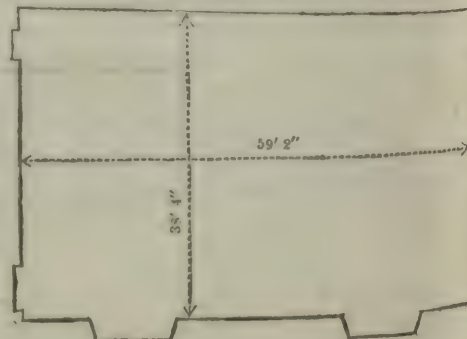


GROUND PLAN.

## HALL OF CONSTANTINE.



LONGITUDINAL SECTION.



GROUND PLAN.



## No. 14.

## METHODS OF PAINTING ADAPTED TO MURAL DECORATION.

## APPENDIX.

## No. 14.

Methods of Painting  
adapted to Mural  
Decoration.

FOUR modes of painting adapted for walls have been employed in ancient and modern times: Tempera, Encaustic, Fresco, and Oil-painting. The three first were known to the ancients; the fourth method, invented by the moderns and originally applied to moveable works, has been also employed in mural decoration.

Tempera is so commonly practised that it can hardly be necessary to enter into a minute description of its process. It has, however, an interest from its antiquity, and from its having been more generally in use in Italy than any other method, immediately before the introduction of oil-painting. This circumstance and certain difficulties in its practice appear, in some cases, to have led to a union of the two methods. Tempera is applicable to the surface of smooth dry stucco or to any similar levigated ground which has either been incorporated or covered with a due proportion of size or glue. It does not, like fresco, necessarily require to be executed at once, and admits of the use of all colours which are not prejudicial to each other. White lead is however excluded, because, being unprotected in tempera from the action of certain gases, it soon loses its brightness. The white used is principally *gesso marcio*,\* to which white earths are sometimes added. The binding vehicle may be formed of animal glutens, such as size, yolk of egg,† &c., or of viscous fluids and gums procured from the vegetable world, such as the milky juice of certain trees and plants, solutions of gum arabic, gum tragacanth, &c.‡

The practice of tempera-painting may be said to be carried to perfection in modern scene-painting, in which imitation is chiefly confined to large effects. But in this application of the art the difficulty of blending tints to the extent required in figure-painting, so as to equal the completeness and finish of oil-painting, is not encountered. The thinness of the vehicle and the almost immediate change of the tints in passing from the wet to the dry state renders a certain abruptness of execution unavoidable. This peculiarity is compatible with great truth of imitation when the work is seen at a sufficient distance, and the crispness of execution which is the result, is, with the moderns, the characteristic of tempera.

The early Italian masters, when they painted altar-pieces in this method on cloth, endeavoured to attain the requisite finish by continually damping the back of the painting.§ This enabled them to complete a given portion while in the wet state, and to give it any degree of softness that was desired. But this was only applicable to pictures executed on a thin and porous substance; tempera pictures on wood or on walls, in which finish is aimed at, cannot be so treated, without some modification of the vehicle or by continually moistening the surface in front. Some of the early Florentines and painters of the neighbouring schools adopted a more laborious method, but less satisfactory in its result.¶ They attained the completeness they sought by minute hatchings. A tempera picture in the National Gallery, attributed to Perugino, is a specimen of this laboured process.

The varieties of practice in the early examples of tempera, are also partly to be attributed to the varieties of the vehicle. The Greek illuminations in MSS. immediately preceding the 13th century, are generally painted in tempera with a very thick vehicle, and this system was adopted by the Italians, even for paintings of a much larger size, up to the time of Giotto. He appears to have been the first to introduce a thinner medium. In his works, while the tints are blended, the minute handling, which is almost unavoidable with the older practice, is not apparent. The thinner vehicle was composed of yolk of egg diluted with water, and combined with the milky juice of shoots of the fig-tree.‡ It may seem extra-

\* Plaster of Paris stirred with much water till it loses the power of *setting*. In the early Florentine descriptions of the process of tempera, white lead is mentioned; this is a proof that paintings so executed must have been subsequently varnished, and accordingly the early Italian works in tempera are always found to have been so treated. See "Cennini, Trattato," &c., p. 70.

† The Italian writers restrict the term tempera to the vehicle of yolk of egg more or less diluted. The modern practice is to add, by degrees, a small wine-glass of white vinegar to a yolk well beaten.

‡ See "Armenini de' Veri Precetti della Pittura." Ravenna, 1587, l. 2. c. 8; and "Vasari," Introduzione, c. 20-25.

§ "Armenini," ib. "Vasari," ib. c. 25. ¶ "Armenini," ib.

¶ See "Cennini," ib.; "Vasari," ib., c. 20; "Borghini, Il Riposo," l. 2, &c.



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ordinary, that this last material should have been detected by chemical analysis in an early Florentine picture; the result was however verified by the analysis of the milky juice of the fig-tree while fresh.\* A painting executed with this vehicle is not very easily affected by water or by oil; a varnish produces no other change than that of giving additional depth and lustre to the tints, and the colours do not dry so rapidly as in the ordinary practice of tempera. The fact that the more tenacious vehicle, with all its inconvenience, was revived or adhered to without change by other painters much later than Giotto, is not an uncommon instance in the history of art of attachment to habits, however defective, which time may have recommended.†

The Italian artists of the 16th century had generally abandoned the practice of tempera as an independent art,‡ and the examples of it are rare, especially when applied to the decoration of walls. An instance occurs at Trascorre, near Bergamo, in the private chapel of the Suardi family. The artist was Lorenzo Lotto.

It appears from various passages in the lives of the Flemish painters,§ that tempera-painting was commonly practised among them. On all occasions of great public festivals, this rapid art was put in requisition,|| and the tapestries which were executed in such abundance in Artois and Brabant, and which were wrought from cartoons coloured in tempera, had also greatly the effect of encouraging its practice. The schools of tempera-painting were to the Flemish artists what the *Feria* or market of Seville was to Murillo and his contemporaries.¶ For (though the latter uniformly painted in oil) such demands had the effect of promoting facility of execution and a large style of imitation, the influence of which may be traced in the more complete works of the respective schools, different as their tendency was in other respects. The rage for temporary decorations in the cities of Flanders, to do honour to distinguished individuals, had the additional effect of promoting a taste for allegory. The most extravagant combinations and allusions were excused in ephemeral productions; till by degrees the public were accustomed to such inventions; and the greatest artists—aware of the value of such materials as conducing to picturesque effect, ventured to introduce them in more permanent works, and recommended them by their talents.

The vehicles employed in tempera were sufficient to bind it when the colours were used in moderate thickness, but the danger of cracking prevented the application in much body. When therefore pictures in tempera appear to be executed with unusual substance, it may be suspected that other ingredients were added so as to give it sufficient tenacity, by which means it held a middle place between water-colour and oil-painting; the rapid drying which precluded the possibility of giving the work the requisite softness and completeness was at the same time prevented. The colours prepared for painting in this method may be mixed either with water or oil.

There is every appearance in some unfinished pictures of the Venetian and other schools of the north of Italy that the tempera adopted by them was of this description, and it is also apparent, from such pictures, that the method was sometimes employed as a preparation for oil-painting. Various modes of this kind may be considered and described in an inquiry into the early process of oil-painting; but lest too much importance should be attached to such preparations in tempera, it may be remembered that the practice of Rubens, Vandyke, and Rembrandt, supposes no such system.

The tempera-painting of the ancients, (although from passages in their writers evidently a distinct art from encaustic,) appears to have been protected by a coat of wax, and thus may not be easily distinguished, in actual remains, from encaustic painting. But it is probable that in every case where a finished

\* See "Die Farben, Beitrag zur Vervollkommen der Technik in mehreren Zweigen der Malerei, von Dr. Jacob Roux; Heidelberg, 1828; Zweites Heft," pp. 63, 68.

† The Italian tempera vehicle, in which gums are the chief ingredients, is prepared as follows: take one ounce of gum tragacanth, half an ounce of gum arabic, one ounce of parchment shavings, (of white goat-skin,) half an ounce of isinglass, boil in two quarts of water till the fluid is reduced to half its bulk. Before it is quite cold, add half a pint of spirits of wine, stirring well.

‡ "Armenini, ib."

§ "Descamps, la Vie des Peintres Flamands, &c.," Paris, 1753. Compare "Armenini," ib., and "Borghini," ib.

|| See "Cornelii C. Spectaculorum in susceptione Philippi Hisp. Prin. Divi Caroli v. Cæs. f. an. 1549 Antverpiæ editorum apparatus," Ant. 1550. On this occasion, 233 painters were employed, and the total number of workmen amounted to 1726. Compare Robertson, "History of the Reign of the Emperor Charles V.," book 9.

¶ "Cean Bermudez sobre el estilo y gusto en la Pintura de la Escuela Sevillana. Cadiz, 1806." p. 35.



tempera painting was thus varnished, the surface was first covered with some glutinous application before the liquid wax was added. Without this precaution, the mutual relation or *keeping* of the tints would be in danger of being altered. Other modes of protecting tempera, so as to render it washable, have been discovered by modern chemists. The description of an important invention of this kind is the subject of the next paper.

The ancient Egyptian paintings were executed on a stucco consolidated with an animal gluten, probably the serous portion of blood. On this was a thin coat of wax, and on this again the paintings were executed with the same vehicle of serum.\* The stucco of the Greeks was sometimes consolidated with thick milk,† their tempera vehicle appears to have been gum tragacanth (Sarcocolla),‡ size, yolk and white of egg, &c.

In encaustic painting, wax was an ingredient from first to last. The precise process of this art among the ancients has been the subject of much controversy, but the actual remains of antique painting at Pompeii and Herculaneum,§ as well as numerous allusions in the writings of the ancients, prove that it was common among the Greeks and Romans. It was also occasionally employed during the middle ages, and it is even asserted that it is still practised, however rudely, by Greek painters of the present day.||

The inquiries and experiments hitherto undertaken, seem to prove that two methods are practicable. In one, the wax is dissolved by a lixivium, and is then worked with water. In the other, it is mixed with a resin dissolved in spirit. In the first process a final coat of wax is essential to protect the painting. In the other method this varnish may or may not be used.

In the ancient encaustic, whatever were the ingredients, heat, (as the term encaustic implies,) was employed either during or after the process of painting. In the attempted revival of this art, in the last century, the application of heat was also considered indispensable. The method practised was to apply a *cauterium*—a portable furnace, hot iron, or any similar instrument, so as gently to melt the coating of wax spread over the finished painting. The heat was sufficient at the same time to affect the wax incorporated with the colours, and thus a union was produced throughout the mass. If afterwards rubbed with a cloth the surface acquired a slight polish.¶

In the other process which, in its improved state, is more modern, heat is considered unnecessary, and the art is therefore properly called wax-painting, not encaustic-painting. The application of heat might still serve to consolidate and give transparency to an external coat of pure wax, but the presence of resinous substances in the vehicle, and with the colours, is supposed to render such application superfluous as regards the consolidation of the painting itself.

The solution of wax by means of alkaline lixivia was probably not unknown to the ancients.\*\* This was the method of Bachelier,†† Walter,‡‡ Requeno,§§ and others, but the specimens executed according to their system have not been considered successful as regards durability.|||| The following communication from Mr. King, of Bristol, may be considered an improvement on the process in question.

“The conversion of wax into a substance soluble in water is effected by the vegetable alkali known by the name of potash being combined with tartaric acid. This is the *Sale di Tartaro* of the Italians, and is sold by all chemists and druggists in this country, under the proper name, Tartrate of Potash, and more commonly salt of tartar or soluble tartar. When the acid predominates it is called supertartrate of potash or cream of tartar. This is the best substance to be employed in my process and in the following manner: an indefinite quantity, say

\* See “Chemische Untersuchung Alt-Ägyptischer und Alt-Römischer Farben, &c., von Professor Geiger, mit Zusätzen und Bemerkungen über die Maler-Technik der Alten von Professor Roux,” Karlsruhe, 1826, p. 22. Compare Pliny, l. 28, c. 8.

† Pliny, l. 36, c. 55; l. 35, c. 36.

‡ Ib. l. 35, c. 6; see also John, “Die Malerei der Alten,” Berlin, 1836, p. 156.

§ “Geiger u. Roux,” ib. p. 53.

|| Eméric David, “Discours Historiques sur la Peintre Moderne,” Paris, 1812, p. 186.

¶ Compare Vitruvius, l. 7, c. 9.

\*\* Compare “Columella de Re Rusticâ,” l. 12, c. 50.

†† See Diderot, “l’Histoire et le Secret de la Peinture en Cire.”

‡‡ F. A. Walter, “Alte Malerkunst,” Berlin, 1821.

§§ Requeno, “Saggi sul Ristabilimento dell’ antica arte de’ Greci,” &c.; Parma, 1787, p. 234.

|||| Durosiez, (Manuel du Peintre à la Cire, Paris, 1844, p. 18,) assumes, that the presence of alkalies, such as ammonia and salt of tartar, in the substance of paintings must be especially injurious.



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half a pound, of this salt being placed upon an iron shovel and exposed to the action of fire becomes a black substance resembling coal, a sort of slag. It is to be thrown while hot into a vessel holding about six quarts of pure water, that is, filtered rain-water or distilled water. Shortly after it is quenched, it is to be ascertained that the fluid is saturated with the alkali by its taste, or better, by its effect upon the colour of test-paper.

"No quantity of water can hold more alkali in solution than that which is sufficient to saturate the water at the same temperature. The undissolved portion is separated by filtering, and the residue will serve to saturate another quantity of water. By filtering, the saturated fluid is sufficiently freed from the dark colour which was caused by the burnt alkali. This saturated fluid is called a *lixivium*, and in it the purified wax is to be boiled until it is converted into soluble soap, and wholly dissolved so as not to separate from the fluid when cooled. According to the proportion of the quantity of wax to that of the water the fluid will appear like milk when the proportion of wax is small, like cream or butter when it is greater; and even of the consistence of soft cheese when the wax is in excess. The consistence of cream is best suited for grinding the medium with more or less finely pulverised dry pigment body colours, such as ochres, raw or burnt terra sienna, raw and burnt umber. Cobalt, smalt, light red, red and white and black chalk, stone coal or anthracite, &c., answer best for dead colouring, and become brighter in the subsequent fusion and fixing by the use of the *cauterium*.

"Metallic colours, which are artificial oxydes of metals, like vermilion or cinnabar, which is a sulphuret of mercury, red and white lead, chrome yellow, and others, are differently affected in the burning in, and the changes which they undergo are to be ascertained by previous trials. The latter class of pigments are more adapted to the finishing of pictures. Pigments of a vegetable nature, such as lakes, madders, &c., are altogether to be avoided or very sparingly used, and not at all in masses. The connexion of the medium, (soluble wax,) by grinding it with every pigment, is best performed in stone or earthenware (Wedgwood's) mortars and with pestles of the same materials, and the colours thus prepared are to be kept for immediate use in glasses or common gallipots. Instead of a wooden palette, a plate-glass or stone-slab is required for large masses, and a spatula of hard wood or horn.

"The surface to be painted on must be a solid dry coat of stucco ground with a mixture of such colours as will give a suitable tone of colour and depth. The first coat or ground is to be fixed by the *cauterium* with a moderate degree of fusion. The subject may be sketched on this ground with chalk or charcoal; and precise outlines, especially of minute forms, can be traced or sketched in with a metallic point or etching needle. The *cauterium* or salamander is not to be used again until the whole surface is covered and the effect advanced to a certain degree. It is clear that the manipulation of these materials, differing greatly from painting in oil, will succeed more readily in the hands of an artist who has had some practice in fresco or in distemper; and as the surface is in most cases perpendicular some care is required to prevent the colour from running down.

"When the inustion by the *cauterium* is finished, and the whole surface of the picture cooled, it may be polished by friction with cloth or hard cushions, covered with some more or less rough texture, or with some of the implements used in polishing wood."\*

Those who recommend in preference the solution of wax in spirit, and the addition of resins, do not profess to have discovered the precise process of the Greeks, but they have not failed to remark that the ancient writers speak of resins as entering into the ingredients of painting.†

The credit of having suggested the present systems of wax-painting, which are adopted with various modifications at Paris and Munich, is generally attributed to Montabert, who, in the eighth volume of his comprehensive "*Traité complet de la Peinture*,"‡ extols this art above that of oil-painting. In consequence of the difficulty of reviving the study of Fresco-painting in France, the attention of many artists and chemists has been turned to the employment of wax-painting, and various

\* Extract of a letter from Mr. John King, chemist, 26, Mall, Clifton, Bristol. August 21, 1842.

† A writer of the second century, Julius Pollux, enumerates among the materials of painters, wax, colours, and *pharmaca*. Various Greek epigrams mention frankincense (*Libanos*, *Libanoton*) as entering into the composition of paintings. Other examples are quoted by Soehnée, "*Recherches nouvelles sur les Procédés de Peinture des anciens*," Paris, 1822, p. 36, and by Eméric David, *ib.* p. 171. Compare Knirim, "*Die Harzmalerei der Alten*," Leipzig, 1839.

‡ Paris, 1829.



churches and public buildings in Paris have been already decorated in this mode. In Munich, also, considerable works are in progress, executed in a method analogous to that of Montabert.

The advantage of wax as a vehicle is its durability. A wall painted white, partly with wax and partly with oil, exhibits the same tint for some days, but by degrees the oil colour darkens, and after some months the two portions are quite distinct; that which was painted in wax retaining all its brilliancy.

To this advantage is opposed, besides the difficulty of manipulation, the dull effect of dark shadows in pictures executed in wax. This is owing to the semi-opaque nature of the material, and is unavoidable as long as the absence of gloss on the surface is considered indispensable; but the colours become much more vivid after the surface is polished, and the admixture of resins tends to give clearness to the deeper shades.

Some of the French artists have gone further; they have added a portion of oil to the cero-resinous medium, and by this means attain any degree of richness they please.\* In this last system the *mat* quality, or absence of gloss, is in a great measure abandoned, and the method is only to be considered a means of lessening the quantity of oil, and consequently of avoiding the danger of a horny and darkened surface.

Some German artists, again, have considered it essential that the resinous ingredient should predominate, and have recommended only a thirtieth part of wax, the rest consisting entirely of liquid resin† (balsam).

Wax-painting, properly so called, from its not admitting of much force (while its lights are assumed to be unchangeably bright), would suggest a particular style and choice of subjects; and as all colours (according to the French chemists) may be employed in it, it is considered to be particularly fitted for poetical subjects adapted to the lighter kinds of decoration. It is for such purposes that it has been chiefly employed in Munich.

The following is a description of the methods in general use at Paris and at Munich.

A wall which is to be painted in wax (and the same principle is applicable to all mural pictures) should not be quite perpendicular, but should incline inwards, with reference to the room, in its upper part. By this means the work is better seen, and dust is less apt to collect on it. The surface should be levigated; it is then to be thoroughly dried by heat, and lastly to be saturated with the following mixture: 10 parts of white wax, 2 parts of resin, and 40 parts of spirit of turpentine. This liquid is made to penetrate the wall or stucco by means of heat,‡ and the application is repeated till the surface ceases to absorb. Holes or irregularities are to be stopped with a mastic composed of wax, resin, and whiting. Over this preparation a coat or two of wax colour is to be spread as a ground for the painting.

The wax used in painting should be bleached and perfectly free from extraneous matter.§ The resin recommended by Montabert is that called elemi; this combined with wax and an essential oil is the vehicle in which the colours are ground, and which serves to work them. The proportions are, 1 part of resin, and 4 parts of wax, dissolved over a water-bath in 16 parts of essence of spike-lavender.|| The colours are ground in this gluten, diluted as may be required during the operation of grinding by the addition of the essence. They are then preserved in glass or earthenware vessels, and if they get hard (which can only happen after a considerable time) they may be dissolved with the essence or ground again and are always fit for use. Instead of elemi, copal may be used by those who prefer a hard resin.¶

The solution of wax alone is effected by the same essence, and this preparation is available when the artist wishes to increase the proportion of wax. The paste may be thinned with water by grinding it thoroughly with a muller, and

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\* The method of Taubenheim is analogous.—See Fratrel “La Cire alliée avec l’Huile,” &c. Manheim, 1770. The later practice of Sir Joshua Reynolds was probably suggested by the researches prosecuted on the Continent at the corresponding period, respecting wax-painting.

† See Knirim, *ib.* p. 182.

‡ See the Second Report, p. 50.

§ The *punic wax* of the ancients was nothing more than bleached wax. Pliny, l. 21, c. 14, and Dioscorides, l. 2, c. 105. Compare Requeno, *ib.* v. 2, p. 86. Bleached wax is easily procured, but the white wax sold for ordinary purposes is mixed with spermaceti.

|| *Essence d’aspic*.—It is prepared from the wild lavender (*Lavandula major* or *latifolia*). It evaporates more slowly than spirit of turpentine.

¶ Durosiez, *ib.*, p. 16.



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gradually adding water to the amount of four times the weight of wax. This is called the milk of wax, and serves as a varnish for pictures executed in the above mode.\* The solution of elemi or other resins in the essence, without wax, may also be employed when the resinous ingredient is required in greater abundance. To these materials may be added the essential oil of wax (procured from wax by distillation) which evaporates more slowly than that of lavender, and may sometimes be of use in the practice of this art.†

A process introduced in Munich by Professor Fernbach is not yet made known, but it is supposed to consist merely in the addition of liquid resin (balsam) to the wax, instead of artificial solutions of hard resinous substances.‡

The methods more commonly practised in Germany differ but little from the system of Montabert. The following descriptions have been obligingly furnished by the artists:—

“For large paintings it is desirable that the ground should be somewhat rough. In Munich it is prepared as follows. A mortar composed of three parts of sand and one of lime is spread on the wall. When this is done the whole surface, while moist, is rubbed with a linen cloth; the result is a granulated ground, like rough paper. For small works, ornaments, &c., the ground requires to be smooth, and in such cases finely pounded white marble should be mixed with the lime instead of sand; the mortar so composed being then carefully spread and made even.

“The encaustic vehicle is prepared as follows:—To one pound of rectified spirit of turpentine add half a pound of Damara resin and a quarter of a pound of wax. The resin should be pounded to powder, and the wax cut up in small pieces. Both are then to be put into an earthenware or copper vessel, and the spirit of turpentine poured on them. Place the vessel on a moderate charcoal fire, so that the solution may take place slowly. When the ingredients are dissolved the vehicle is ready for use, and should be kept in a glass bottle well stopped to prevent the volatile oil from escaping. Should the mixture become too thick in time, spirit of turpentine may be added. The colours are ground in such a quantity of this vehicle as is necessary to saturate them. If during the grinding the pigment tends to *set* (dry) spirit of turpentine should be added. For extensive paintings the colours are kept in glass vessels. For smaller works they may be tied up in bladders like colours for oil-painting. The same colours which are employed in oil may also be used in encaustic painting.

“It is essential that the ground on which the painting is to be executed should be quite dry. Then the whole surface to be painted is to be washed over with milk. When this is dry a ground of encaustic colour is to be spread on the wall, the artist selecting any tone he pleases. This being done the surface is suffered to dry well, which will require some days, as it is important that the colour should be in no danger of being dissolved by subsequent operations. The artist can then begin to paint.

“In executing ornaments on a coloured ground, the ground must be composed of two or three coats (not too thick), each of which should be allowed to dry separately. The time required for drying varies according to the state of the weather. As soon as the pigment used for the ground is no longer easily dissolved,—a degree of hardness which it often attains in the course of a day, the painter may begin to work.

“When the painting, whether consisting of ornaments or other subjects, is finished and sufficiently dry, the whole is to be thinly passed over with the encaustic vehicle applied with a large brush, and after a day or two this varnish is to be heated with a charcoal fire, to such a degree, however, as not to injure the colours. The result is an equal but moderate shine over the whole surface.”

Another process, practised at Munich in 1843, may complete this list of recipes:—

To a pound of turpentine (resin), evaporated to dryness by heat, add half a pound of powdered Damara resin, and a quarter of a pound of bleached wax, cut into small pieces. To be heated as before; and, when used, to be diluted, when necessary, with spirit of turpentine.

A mode of cleaning wax paintings is described, together with the materials now used by the French artists, in Durosiez's pamphlet, before quoted.

\* Ure, “Dictionary of Arts,” &c., article Varnish, describes the preparation of milk of wax by means of spirits of wine.

† See Durosiez, *ib.*

‡ Balsams, as is well-known, are native compounds of resins with essential oils.



The following description of the nature and advantages of wax, as adapted for general painting, was submitted to some German chemists by Dr. Roux,\* and received, among other statements by him, their written sanction:—

“Wax is, in chemical language, a combination of cerine and myricine. It is a peculiar organic substance, resembling fat, but yet distinct from it. Wax is unaltered by exposure to air. It neither becomes harder or softer, and therefore does not contract like the unctuous oils. Exposed to light, it becomes whiter. Grund, in his history of ancient painting, relates that he saw in an Italian church two large wax candles, which had been presented in the year 1445, and which he at first took for snow-white marble pillars. On breaking the surface, he found them equally white internally.†

“Colours mixed with wax are entirely saturated by it. Wax and colours form together a more solid, less fusible substance than wax alone. The pigments remain closely united with the wax. No skin appears on the surface of the picture, even when the wax has been mixed in abundance with the colours. An under-painting, executed with wax colours, has much more brightness than one executed in oil. A second painting on such a preparation appears bright and clear; on which account a painting in which wax has been used as the vehicle is always brilliant. When an oil painting at twilight begins to become indistinct to the eye, a wax painting next it is still clearly visible.

“Wax is dissolved in volatile oil, which is also used with the colours. This volatile oil evaporates in a short time, and assists the drying of the colours.

“Paintings executed with wax colours cannot crack, (?) for the under-painting dries quickly from the ground. The ductility and tenacity of the wax prevent its cracking. This method of painting has also the advantage, that the dissolving power of the volatile oil which is used in the after-painting and finishing produces a union of the upper and under layers, by which means the whole coloured substance becomes intimately united.”

The statement that wax has no tendency to crack is true as regards the substance itself; but a painting thickly executed in wax, and varnished soon after its completion, would very probably crack. The Germans evade this difficulty, and consider resinous varnishes unnecessary to wax-painting. The French artists do not exclude a final varnish. If such an addition be desirable, it is of more than ordinary importance to select a resinous solution that has little tendency to crack. The Damara varnish of Lucanus, and the excellent varnish of Soehnée (which seems to be analogous to Field's lac-varnish‡), have this reputation. The latter has also the agreeable quality of being perfectly dry to the touch within a few hours after its application, and of remaining so. It never becomes discoloured. A coat of white paint, having half its surface varnished with this liquid, and the other half with mastic varnish, exhibits a great difference of tint in a short time; the portion varnished with the Soehnée varnish retaining its first appearance unaltered. Its defect is its want of sufficient body; there seems also to be a difficulty in removing it from the surface even of an oil picture. The Damara varnish has the same qualities of not changing colour, and never cracking; it has more body than Soehnée's preparation, but is certainly not so clear. The modes of preparing and removing it are described by Lucanus.§

Of the remaining modes of painting on walls, viz., Fresco and Oil-painting, the papers already published on the former may be sufficient to give an insight into its practice. The problems yet to be solved are, the speedier preparation of a lime adapted for Fresco-painting,¶ and the preparation of durable colours of the more florid kind, such as lake and crimson.

Sir Humphry Davy, in his analysis of some of the colours of the ancients, found some vitrified substances, and accordingly expressed his conviction that glass frits would be the most durable of coloured materials, if they could be so prepared as to meet the wants of the artist. Dr. Roux is of the same opinion, and suggests that “as a white frit possessed of sufficient opacity is not to be obtained, the oxide of

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\* Ib. Zweites Heft, p. 49.

† The author elsewhere observes that the wax of southern climates is much whiter and harder than that which is produced in the north.

‡ “Field's Chromatography,” p. 209. See also “Transactions of the Society of Arts,” vol. 45. This varnish was not unknown to the Italians; see the list of recipes at the end of Orlandi's “Abecedario;” “Vernice di bellissimo lustro,” &c.

§ “Vollständige Anleitung zur Erhaltung &c. der Gemälde, zur Bereitung der Firnisse, &c., von Dr. Fr. G. H. Lucanus.” Halberstadt, 1842, p. 34–65.

¶ A method communicated by Mr. Dinsdale is now under the consideration of chemical professors.



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zinc might represent it among the vitrified colours. It is equally unchangeable.\* To these opinions is to be opposed a practical authority of great weight,† who remarks that these colours, when ground to the degree of fineness necessary to render them applicable to painting, become liable to all the chemical changes and affinities of the substances which compose them.

The adaptation of Oil-painting to walls has generally found less favour with painters than any other method, from the numerous examples of a blackened surface which works so executed present. The process may be less objected to since it has been so ably employed in the Ecole des Beaux Arts at Paris.

A mode of preparing the wall so as to effectually exclude damp was described in a former paper.‡ The preparations used by Sebastian del Piombo, and recommended by Vasari,§ might be preferable, as they contained little or no oil.

In this mode of painting, as hitherto practised, all absorption from the ground is cut off by the application of the first coat or hydrofuge preparation; it is, therefore, essential that the quantity of oil should be diminished in the under-painting. For this purpose the half tempera method, which, it appears, was sometimes employed by the northern Italian schools as a preparation for oil-painting, would be well adapted. But the application of a composition impenetrable to damp is not incompatible with an absorbent ground for the painting itself. Such a ground could be made to bind firmly to the hydrofuge by various means; indeed the same mode which the Italians adopted for panels would quite answer this end. These various methods are, however, so intimately connected with the general question respecting the early practice of Oil-painting, that, to avoid repetition, they may be reserved till that inquiry can receive due attention.

A method invented by M. Hussenot, called "*Peinture à l'Huile en Feuilles*," consists in the preparation of very thin sheets of oil pigment (for example white lead), which may be rolled like cloth. They may be made of any size, or may be fitted together so as to exhibit no joining. A sheet of paint, so prepared, is fastened in a temporary manner on a panel, or on cloth attached to a stretching-frame, and the artist completes his picture. When dry it is rolled up, carried to the place for which it is destined, and permanently fixed to the wall, being then made to adhere throughout its whole surface, probably by the application of a coat of white lead, to the wall. The objection to this mode (to say nothing of the oil ground) for important paintings, is the extreme danger of accident in the rolling and unrolling. For ordinary purposes it offers great facilities, since the application of decorations in oil on the walls of rooms or on shop fronts can be accomplished in a few hours, the work having been prepared without inconvenience in the study of the artist.¶

C. L. EASTLAKE, *Secretary*.

\* Ib. Zweites Heft, p. 51.

† Field, ib. p. 45.

‡ Second Report, p. 50.

§ Introduzione, c. 22. Compare Bossi, "*Sul Cenacolo di Leonardo da Vinci*."

¶ See "*Peinture à l'Huile en Feuilles*, inventée par M. Hussenot, par A. de la Fizelière." Paris, 1843. See also "*Rapport de l'Académie Royale de Metz sur les Procédés de Peinture inventés par M. Hussenot*." Metz, 23rd November, 1842.



## No. 15.

## DESCRIPTION OF THE PATENT KALSOMINE TEMPERA.

## APPENDIX.

## No. 15.

Description of the  
Patent Kalsomine  
Tempera.

TEMPERA may be said to possess (resistance to water excepted) all the advantages of other modes of painting, without many of their disadvantages. It is not acted on chemically by smoke as oil paint is; its foundation-white is an earth which is neither blackened nor in any way changed by any gas that may occur in the atmosphere, like the white lead that is the basis of oil paint, which is liable to be discoloured by the sulphuretted hydrogen constantly escaping from drains and coal fires. Size (the vehicle used in tempera) has no chemical action on the metallic oxides; it reflects light, instead of absorbing it like oil. But it cannot be washed; itself a water-colour, water will remove that which it will put on. Remove this difficulty, and the artist possesses everything he can desire,—purity and permanency of colour, breadth and facility of handling, and durability.

This, we believe, our invention fully accomplishes. The patent kalsomine is, in fact, a washable tempera. It is, like ordinary tempera, applied to a surface by the medium of size. It differs only in the care with which the size has been prepared, and the greater quantity employed. When painted, it would wash off again, like any other tempera, but for an *after-process*, in which the great novelty of our invention consists.

As this after-process may be applied with equal success to other substances besides size, equally susceptible of being employed as vehicles for painting, we will briefly state the nature of the invention, and, in the present account, limit ourselves to giving those particulars most necessary to explain its application to the higher branches of decorative art, or to the purposes of the artist. Its treatment, when applied to plain house-painting, is much more simple.

The invention consists in using, as vehicles for painting, certain substances *soluble* in water, which, by the after application of chemical agents or re-agents, can be rendered *insoluble* in water. Thus, the paintings so treated are susceptible of being cleaned by washing.

It is well known that many chemical agents, when brought into contact with albumen or gelatine in solution, form, with them, insoluble compounds.

Moreover, a soap of wax, or of certain resinous substances, being an alkaline compound, would be decomposed by an acid or earthy re-agent, and the wax or resin restored to its originally insoluble state.

As this effect is produced by alum, or by the acetate of alumina, in solution, and as these also form an insoluble compound with albumen, and with size of a *certain quality*, all these vehicles may be used together, in the same picture, according to the quality of the surface or mode of working which the artist may require for producing a satisfactory effect.

Clear, lustrous, and opaque lights, not liable to darken or *sink*; transparent shadows and dark colours, easily spread and glazed on, free from gloss and reflection; these are the qualities it is most desirable to combine, if possible, in all paintings intended for decoration. These effects may be obtained by the following treatment:—

Size being the best vehicle for all body colours and lights, from not changing colour, and from its being naturally tough, not liable to crack or peel, and from its not absorbing light, we recommend that the white paint, and all light bright body colours, be mixed with size.

For the shadows and dark colours a transparent vehicle is best, that they may be rich and deep in tone, and recede from the eye. It is, therefore, desirable to grind up the brown, red, green, and dark blue colours in the soap of wax, as oil colours are in linseed-oil.

Besides this, to thin the colours so prepared for working, a vehicle is required to be used, as spirits of turpentine are used in oil-painting, for the purpose of giving fluidity to the size colour in finishing up, or for laying on semi-opaque washes of body colour. The white of egg, beaten up with an equal weight of water, is the



## APPENDIX.

## No. 15.

Description of the  
Patent Kalsomine  
Tempera.

best thinning vehicle. It forms, with the reagent, a particularly intractable coagulum, which, being *very opaque*, will be found as good for the light colours as it is useful in neutralizing whatever gloss the soap of wax might give the deep colours, according to the proportions in which these vehicles are combined. This must be left to the judgment of the artist.

If the lights and white are thus mixed with size, and the darks and colours with soap of wax, every gradation of opacity will be obtained by the simple mixing of the colours. The shadows will *recede* and the lights will *come forward* by the *optical properties* of the vehicles—an advantage of great value in the hands of an intelligent artist, which cannot be wholly and permanently obtained in oil, in fresco, or in tempera. For in oil the lights *sink* from the action of the *oil* on the *white*, and become discoloured from the action of the *atmosphere* on the *oil* and *driers*, while the rich dark tints become dingy. In fresco, the absence of gloss in all tints alike is accompanied by a dulness and meagreness of tone and texture which puts fine colouring and effect out of the question, besides the difficulties of manipulation and risks of the process. And though in tempera a greater richness and depth of tone and effect may be aimed at, with all the rapidity of execution and breadth of fresco, it cannot be cleaned, and in the climate of England it is soon destroyed by damp, which destroys and decomposes the size used as a vehicle.

But when our process has been applied to a picture so painted, it is no longer susceptible of this decomposition. The painting, when finished, is washed over with a solution of alum, or the acetate of alumina. This renders the size (as well as the other vehicles) *insoluble in water*. It is converted into a kind of *horn*, or tanned, much in the same way as sheepskins are converted into "whit leather."

We have said that a certain care is necessary in the selection of the size. It is a fact known to chemists, and perhaps only to them, that there are two varieties of size possessing exactly the same external qualities, but differing in this, that the one kind is *not* coagulated by alum, and the other *is*. The former has the name of *gelatine*, the latter that of *chondrine*. Fish-glue, or size made from isinglass, is an example of the *gelatine* variety; and tempera made with this will not be rendered washable by being subsequently treated with alum.

Size that will coagulate is procured from the tendons of animals, and, consequently, abundantly from such parts of their skins as have many tendons inserted into them. The parts about the head are well fitted to make size proper for our purpose. A simple method of ascertaining whether size is fit or not is to warm a little of it, just to the melting point, but no more, as it would injure the fixing property, and pour into it a little strong alum-water. If the size immediately coagulate, it is fit for our purpose.

As *chondrine*, by keeping, gradually changes into *gelatine*, and becomes unfit for our purpose, because it cannot then be *fixed*, it is quite necessary, to use it very fresh, to mix up only as much white paint as will last three or four days, and in summer to keep it in a cool place.

Another important precaution is to use only such colours, with size or with albumen, as do not decompose, effervesce, or dissolve, in the "fixing solution or re-agent." Their fitness is easily tested, like the size, by pouring a little of the solution on a sample of the colour. All the carbonates of earths and metals are unsuitable; all the vegetable lakes made with chalk, but as the latter are exceedingly fugitive their unfitness is no loss.

The white we prefer to use as a basis is Porcelain clay, a compound of pure alumina and silica. It possesses none of that dry meagre whiteness common to chalk or barytes, but a certain silky lustre not easy to describe; yet most agreeable to the eye. Besides this, clay retains water with much tenacity, and therefore tempera executed with it does not dry so inconveniently fast. It is also less absorbent in use than other whites.

We beat it up with water into a paste to the consistency of butter, and add from half to two-thirds of the weight of the paste, of strong double size. The whole must be well mixed and passed through a muslin; it must then be set aside to cool till it begins to set or gelatinize, and then beaten up with a spatula.

As it is desirable to use as much size as possible, that the paint may be solid when fixed, and as size *alone* is inconvenient to use, from its setting, when the paint is made so strong, we recommend the previous preparation of the size in the following manner, to make it work more soft and dry less rapidly:—If a solution of white tallow soap in 16 times its weight of water be prepared by long boiling and kept for use, about two ounces of this solution to every pound of size, with a table-



spoonful of drying oil, stirred in when the size is just melted, will be found a great improvement. The size will then work easily, give more body to the colour; and further, the fixing solution will act on this mixture in such a manner, that after its application the surface will be impervious to water or damp.

Or, a little white wax may be incorporated with the soap by means of heat, and then brought to the consistence of lard, by adding water, instead of the oil.

But as a general rule, we would suggest, that as the coagulated size and albumen are the most simple and unalterable vehicles, we make a point of being as sparing in the use of any addition, as possible.

The best fixing solutions are alum, and the acetate of alumina or mordant of the calico printers. For all choice and delicate work we prefer the latter. The strength of the solution should be such, that a pint of water shall contain about an ounce of alum, as a maximum.

If after dissolving the alum in warm water, about one-tenth of its weight of chalk be added, and when the effervescence has ceased, about three-quarters of its weight of acetate of lead, sulphate of lead will be precipitated, and the acetate remain in solution fit for use.

This fixing solution is applied with a large brush, taking care (if the painting be on a wall) that no more be applied than the paint will absorb, without letting any run down along the painting.

If after the picture is quite dry, it be washed a second time with a lather of soap, the latter will combine with the excess of alum left by the first wash, and fill up the pores of the fixed distemper with a soap of alumina that resists the further introduction of water or damp. This is in case the soap should not have been combined with the size in mixing, which, nevertheless, we recommend in preference.

Lastly, we must caution those who use size combined in the manner we recommend, with fatty substances in very minute proportions—to be not the less scrupulous in using their size quite fresh, and not keeping much paint mixed at a time. For although size so combined would not turn sour, or smell, or appear in the least decomposed, its fixing property is not the less destroyed in about the same time that it would be without this mixture. And although a little sulphate of zinc added to the size will preserve it fit for our purpose several weeks, size so treated will not work *with albumen*, because the sulphate of zinc coagulates the latter.

Such is the general nature and best way of applying the patent Kalsomine Tempera, which I shall be happy to substantiate by any trials which the Commissioners may be pleased to direct.

F. GYBBON SPILSBURY, *Patentee.*

## APPENDIX.

No. 15.

Description of the  
Patent Kalsomine  
Tempera.



## APPENDIX.

No. 16.

No. 16.

Letter from the  
Right. Hon. the  
Secretary of State  
for the Home  
Department.

LETTER FROM THE RIGHT HONOURABLE THE SECRETARY  
OF STATE FOR THE HOME DEPARTMENT.

SIR,

*Whitehall, July 16, 1844.*

I HAVE received Her Majesty's commands to notify to you, that Her Majesty has been graciously pleased to approve the Report of the Commissioners on the Fine Arts; and Her Majesty has directed the Lords Commissioners of the Treasury to submit to Parliament an estimate for the sum of 6000*l.*, to be given and distributed as Premiums for the best Cartoons, Fresco, and Oil paintings, in the manner proposed in the Report.

I have the honour to be, Sir,

Your obedient Servant,

*C. L. Eastlake, Esq.*

J. R. G. GRAHAM.



# THIRD REPORT

OF

## THE COMMISSIONERS

ON THE

### FINE ARTS.

WITH APPENDIX.

---

Presented to both Houses of Parliament by Command of Her Majesty.

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LONDON:

PRINTED BY WILLIAM CLOWES AND SONS, STAMFORD STREET,  
FOR HER MAJESTY'S STATIONERY OFFICE.

1844.





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## COMMISSION.

### VICTORIA R.

VICTORIA, by the Grace of God, of the United Kingdom of Great Britain and Ireland, Queen, Defender of the Faith. To Our Most Dearly-beloved Consort, His Royal Highness Francis ALBERT Augustus Charles Emanuel Duke of Saxony, Prince of Saxe Cobourg and Gotha, Knight of Our Most Noble Order of the Garter, and Field-Marshal in Our Army; Our Right Trusty and Well-beloved Councillor John Singleton Lord Lyndhurst, Our Chancellor of that Part of Our United Kingdom of Great Britain and Ireland called Great Britain; Our Right Trusty and Right Entirely-beloved Cousin George Granville Duke of Sutherland, Knight of Our Most Noble Order of the Garter; Our Right Trusty and Entirely-beloved Cousin and Councillor Henry Marquis of Lansdowne, Knight of Our Most Noble Order of the Garter; Our Right Trusty and Well-beloved Councillor Henry Pelham Pelham Clinton (commonly called Earl of Lincoln); Our Right Trusty and Right Well-beloved Cousin John Earl of Shrewsbury; Our Right Trusty and Right Well-beloved Cousin and Councillor George Earl of Aberdeen, Knight of Our Most Ancient and Most Noble Order of the Thistle; Our Right Trusty and Well-beloved Councillors John Russell (commonly called Lord John Russell), and Francis Egerton (commonly called Lord Francis Egerton); Our Right Trusty and Well-beloved Cousin and Councillor Henry John Viscount Palmerston, Knight Grand Cross of Our Most Honourable Order of the Bath; Our Right Trusty and Well-beloved Cousin and Councillor William Viscount Melbourne; Our Right Trusty and Well-beloved Councillor Alexander Lord Ashburton; Our Right Trusty and Well-beloved Nicholas William Lord Colborne; our Right Trusty and Well-beloved Councillors Charles Shaw Lefevre, Sir Robert Peel, Baronet, and Sir James Robert George Graham, Baronet; and our Trusty and Well-beloved Sir Robert Harry Inglis, Baronet, and Henry Gally Knight, Benjamin Hawes the Younger, Henry Hallam, Samuel Rogers, George Vivian, and Thomas Wyse, Esquires,—greeting: Whereas We have thought it expedient, for divers good causes and considerations, that a Commission should forthwith issue for the purpose of inquiring whether advantage might not be taken of the rebuilding of Our Palace at Westminster, wherein Our Parliament is wont to assemble, for the purpose of promoting and encouraging the Fine Arts in Our United Kingdom, and in what manner an object of so much importance would be most effectually promoted:

Now know ye that We, reposing great trust and confidence in your knowledge and ability, have authorized and appointed, and do by these Presents authorize and appoint, you, the said Francis ALBERT Augustus Charles Emanuel Duke of Saxony and Prince of Saxe Cobourg and Gotha, John Singleton Lord Lyndhurst, George Granville Duke of Sutherland, Henry Marquis of Lansdowne, Henry Pelham Pelham Clinton (commonly called Earl of Lincoln), John Earl of Shrews-



bury, George Earl of Aberdeen, John Russell (commonly called Lord John Russell), Francis Egerton (commonly called Lord Francis Egerton), Henry John Viscount Palmerston, William Viscount Melbourne, Alexander Lord Ashburton, Nicholas William Lord Colborne, Charles Shaw Lefevre, Sir Robert Peel, Sir James Robert George Graham, Sir Robert Harry Inglis, Henry Gally Knight, Benjamin Hawes the Younger, Henry Hallam, Samuel Rogers, George Vivian, and Thomas Wyse, or any five or more of you, to be Our Commissioners for the purposes aforesaid.

And for the better enabling you to carry these Our Royal Intentions into effect, We do hereby enjoin and command you, or any five or more of you, to inquire into the mode in which, by means of the interior decoration of Our said Palace at Westminster, the Fine Arts of this country can be most effectually encouraged. And We do by these Presents give and grant to you, or any five or more of you, full power and authority to call before you, or any five or more of you, such persons as you shall judge likely to afford you any information upon the subject of this Our Commission, and to inquire of and concerning the premises by all other lawful ways and means whatsoever.

And We do by these Presents will and ordain that this Our Commission shall continue in full force and virtue, and that you Our said Commissioners, or any five or more of you, may, from time to time, proceed in the execution thereof, and of every matter and thing therein contained, although the same be not continued from time to time by adjournment. And Our further Will and Pleasure is that you Our said Commissioners, or any five or more of you, upon due inquiry into the premises, do report to Us, in writing under your hands and seals, or under the hands and seals of any five or more of you, your several proceedings under and by virtue of this Commission, together with what you shall find touching or concerning the premises.

And We further ordain that you, or any five or more of you, may have liberty to report your proceedings under this Commission from time to time, should you judge it expedient so to do.

And, for your assistance in the due execution of these Presents, We have made choice of Our Trusty and Well-beloved Charles Lock Eastlake, Esquire, to be Secretary to this Our Commission, and to attend you; whose services and assistance We require you to avail yourselves of from time to time, as occasion may require.

Given at Our Court at St. James's the Twenty-second Day of November, 1841, in the Fifth Year of Our Reign.

By Her Majesty's Command,

J. R. G. GRAHAM.



## W A R R A N T,

### APPOINTING ADDITIONAL COMMISSIONERS.

VICTORIA R.

VICTORIA, by the Grace of God, of the United Kingdom of Great Britain and Ireland, Queen, Defender of the Faith. To our Trusty and Well-beloved Philip Henry Stanhope, Esquire (commonly called Viscount Mahon), and Our Right Trusty and Well-beloved Councillor Thomas Babington Macaulay,—greeting: Whereas We did by Warrant, under our Sign Manual, bearing date the Twenty-second Day of November, in the Fifth Year of Our Reign, authorize and appoint Our Most Dearly-beloved Consort, His Royal Highness Francis ALBERT Augustus Charles Emanuel Duke of Saxony, Prince of Saxe Cobourg and Gotha, Knight of Our Most Noble Order of the Garter, and Field-Marshal in our Army; Our Right Trusty and Well-beloved Councillor John Singleton Lord Lyndhurst, Our Chancellor of that Part of Our United Kingdom of Great Britain and Ireland called Great Britain; Our Right Trusty and Right Entirely-beloved Cousin George Granville Duke of Sutherland, Knight of Our Most Noble Order of the Garter; Our Right Trusty and Entirely-beloved Cousin and Councillor Henry Marquis of Lansdowne, Knight of Our Most Noble Order of the Garter; Our Right Trusty and Well-beloved Councillor Henry Pelham Pelham Clinton (commonly called Earl of Lincoln); Our Right Trusty and Right Well-beloved Cousin John Earl of Shrewsbury; Our Right Trusty and Right Well-beloved Cousin and Councillor George Earl of Aberdeen, Knight of Our Most Ancient and Most Noble Order of the Thistle; Our Right Trusty and Well-beloved Councillors John Russell (commonly called Lord John Russell), and Francis Egerton (commonly called Lord Francis Egerton); Our Right Trusty and Well-beloved Cousin and Councillor Henry John Viscount Palmerston, Knight Grand Cross of Our Most Honourable Order of the Bath; Our Right Trusty and Well-beloved Cousin and Councillor William Viscount Melbourne; Our Right Trusty and Well-beloved Councillor Alexander Lord Ashburton; Our Right Trusty and Well-beloved Nicholas William Lord Colborne; Our Right Trusty and Well-beloved Councillors Charles Shaw Lefevre, Sir Robert Peel, Baronet, and Sir James Robert George Graham, Baronet; and Our Trusty and Well-beloved Sir Robert Harry Inglis, Baronet, and Henry Gally Knight, Benjamin Hawes the Younger, Henry Hallam, Samuel Rogers, George Vivian, and Thomas Wyse, Esquires, Our Commissioners for the purpose of inquiring whether advantage might not be taken of the rebuilding of Our Palace at Westminster, wherein Our Parliament is wont to assemble, for the purpose of promoting and encouraging the Fine Arts in Our United Kingdom, and in what manner an object of so much importance would be most effectually promoted:



We have also humbly to state to Your Majesty that having, in furtherance of the objects proposed by us in our last Report, invited artists to submit for our inspection and for exhibition specimens of Arabesque-painting, and likewise specimens of Glass-staining, Wood-carving, ornamental Metal-work and ornamental Pavement, accompanied by designs; we have now humbly to state to Your Majesty that the exhibition of such specimens and designs has taken place, and that we are prepared to recommend the artists whose names are contained in subjoined Reports, as worthy to be employed on such works in the Palace at Westminster, and for such remuneration as may hereafter be determined; but we again wish it to be understood that such selection does not imply the exclusion of other artists, whether they may or may not as yet have submitted to us specimens of their ability.

We have further humbly to state to Your Majesty, that having in former Reports announced our intention of considering the claims of candidates for employment in Oil-painting, we now propose that artists should be invited to enter into a competition in that branch of art, and we have prepared the draft of an announcement on this subject, offering premiums of public money, to which we request the sanction of Your Majesty.

We humbly subjoin, as an Appendix to this Report, some papers relating to and explanatory of the proceedings of the Commission.

ALBERT.  
LYNDHURST.  
SUTHERLAND.  
LANSDOWNE.  
LINCOLN.  
ABERDEEN.  
PALMERSTON.  
MAHON.  
ASHBURTON.  
COLBORNE.  
CHARLES SHAW LEFEVRE.  
ROBERT PEEL.  
J. R. G. GRAHAM.  
T. B. MACAULAY.  
ROBERT HARRY INGLIS.  
H. GALLY KNIGHT.  
B. HAWES, JUN.  
S. ROGERS.  
GEORGE VIVIAN.  
THOMAS WYSE.

*Gwydyr House, Whitehall, 9th July, 1844.*



## APPENDIX.

## No. 1.

## ROYAL COMMISSION OF FINE ARTS.

APPENDIX.

No. 1.

HER Majesty's Commissioners have resolved, with the sanction of the Lords Commissioners of Her Majesty's Treasury, that six arched compartments in the House of Lords shall be DECORATED with FRESCO PAINTINGS; that the subjects of such Fresco-paintings shall be illustrative of the functions of the House of Lords and of the relation in which it stands to the Sovereign; that the subject of three of the said Fresco-paintings shall be personifications or abstract representations of Religion, Justice, and the Spirit of Chivalry, and that the three remaining subjects corresponding with such representations and expressing the relation of the Sovereign to the Church, to the Law, and, as the fountain of honour, to the State, shall be, The Baptism of Ethelbert; Prince Henry, afterwards Henry V., acknowledging the authority of Chief Justice Gascoigne; and Edward the Black Prince receiving the Order of the Garter from Edward III.

They have commissioned six artists, viz., Richard Redgrave, A.R.A., William Cave Thomas, Charles West Cope, A.R.A., John Callcott Horsley, William Dyce, and Daniel Maclise, R.A., selected by the Commissioners from among the present exhibitors in Westminster Hall, to prepare cartoons, coloured sketches, and specimens of Fresco-painting for the subjects above mentioned. But the Commissioners, not binding themselves to employ such artists on the Fresco-paintings in the House of Lords, and being desirous of giving a further opportunity to artists, other than the above artists, to exhibit specimens of their ability in Cartoon-drawing and Fresco-painting, hereby give notice:—

1. That the six subjects above mentioned are offered for general competition.
2. That three premiums of 200*l.* each will be given to the artists who shall furnish specimens which shall respectively be deemed worthy of one of the said premiums by judges to be appointed to decide on the relative merit of the works.
3. Each artist is required to prepare a Cartoon, being a design for one of the aforesaid subjects. The size of the Cartoon is to be 9 feet 3 inches wide by 16 feet high to the point of the arch (outlines in lithography, showing the form of the arch in the compartments referred to, may be obtained at the architect's office in New Palace Yard). Each artist is further required to prepare a coloured sketch, not less than 18 inches in its shortest dimension, of the entire design represented in his Cartoon, and a specimen of Fresco-painting, not less than 3 feet in its shortest dimension, representing a part of the design in the full proportion.
4. The works are to be sent, in the course of the first week in June, 1845, for exhibition, to Westminster Hall.
5. The Commissioners reserve to themselves the right of excluding from public exhibition works which may be deemed by them not to possess sufficient merit to entitle them to such a privilege.
6. The judges appointed to decide on the relative merit of the works may, if they shall think fit, require any artist, to whom a premium shall have been awarded, to execute, under such conditions as they may think necessary, a second design or specimen as a proof of his ability, and in such case the premium awarded to such artist will not be paid, unless his second design or specimen shall be approved by the judges.
7. The judges will consist partly of artists.
8. The works, with the exception of those to be prepared by the six exhibitors above-mentioned, will be returned to the respective artists.
9. The names of the artists are not required to be concealed.
10. The competition hereby invited is confined to British subjects, including foreigners who may have resided 10 years or upwards in the United Kingdom.

By command of the Commissioners,  
C. L. EASTLAKE, *Secretary.*



## WARRANT.

Now know ye that We, reposing great trust and confidence in your knowledge and ability, have authorized and appointed, and do by these Presents authorize and appoint, you, the said Philip Henry Stanhope (commonly called Viscount Mahon), and Thomas Babington Macaulay, to be Our Commissioners, in addition to and together with Our said Commissioners herein mentioned for the purposes aforesaid.

Given at Our Court at St. James's the Fourth Day of May, 1844, in the Seventh Year of our Reign.

By Her Majesty's Command,

J. R. G. GRAHAM.



## THIRD REPORT

### OF THE COMMISSIONERS ON THE FINE ARTS.

#### TO THE QUEEN'S MOST EXCELLENT MAJESTY.

WE, the Commissioners appointed by Your Majesty for the purpose of inquiring whether advantage might not be taken of the rebuilding of Your Majesty's Palace at Westminster; wherein Your Majesty's Parliament is wont to assemble, for the purpose of promoting and encouraging the Fine Arts in Your Majesty's United Kingdom, and in what manner an object of so much importance might be most effectually promoted, humbly report to Your Majesty that having, in furtherance of the objects proposed by us in our last Report, invited artists to send specimens of Fresco-painting on portable frames, to be exhibited for the purpose of assisting us in the selection of persons to be employed in the decoration of portions of the Palace at Westminster, we have now humbly to state to Your Majesty that the exhibition referred to has taken place, and that, considering the inexperience even of the best artists in the practice of Fresco-painting, we are satisfied with the promise of superior skill which has been afforded; and we are of opinion that several of the specimens of Fresco-painting which have been so submitted to us, taken together with the Cartoons before exhibited by the artists, or with other existing evidences of their talents, justify us in suggesting further measures, with a view to the execution of Fresco-paintings in portions of the Palace at Westminster.

With this view we propose to commission six artists, selected by us from among the present exhibitors in Westminster Hall, to furnish designs, coloured sketches, and specimens of Fresco-painting, for certain subjects proposed by us to be executed in the House of Lords; at the same time, not binding ourselves to employ such artists finally. And being desirous to give a further opportunity to artists, other than the above artists, to offer specimens of their ability in Cartoon-drawing and Fresco-painting, we propose to advertise the subjects already referred to for general competition; and we have prepared the draft of an announcement, explaining the conditions of such competition, and assigning remunerations and offering premiums of public money, to which we request the sanction of Your Majesty.

We have also humbly to state to Your Majesty, that having invited an exhibition of Models for Sculpture, in order to assist us in the selection of sculptors to be employed in the Palace at Westminster, and having been satisfied with the evidence of ability displayed by many of the exhibitors, we are prepared to recommend the artists, whose names are contained in a subjoined Report, as worthy to be employed on such works, to be placed in the Palace at Westminster, and for such remuneration as may hereafter be determined. At the same time, we wish it to be understood that the selection now made does not imply the exclusion of other sculptors, whether they may or may not as yet have submitted to us specimens of their ability.



## APPENDIX.

## No. 2.

## No. 2.

## ROYAL COMMISSION OF FINE ARTS.

HER Majesty's Commissioners having announced that their attention would, in due time, be directed to the means of selecting for employment artists skilled in Oil-painting, with a view to the decoration of portions of the Palace at Westminster, hereby give notice:—

1. That three PREMIUMS of 500*l.* each, three premiums of 300*l.* each, and three premiums of 200*l.* each, will be given to the artists who shall furnish OIL PAINTINGS, which shall be deemed worthy of one or other of the said premiums by judges to be appointed to decide on the relative merit of the works.

2. The paintings are to be sent, in the course of the first week in June, 1846, for exhibition, to Westminster Hall.

3. The Commissioners reserve to themselves the right of excluding from public exhibition works which shall be deemed by them not to possess sufficient merit to entitle them to such a privilege.

4. The paintings, not exceeding two in number, by each artist, are required to be prepared for the occasion.

5. The subjects are required to come under the general classes of religion, history, or poetry.

6. The dimensions are left to the choice of the artists, under the following conditions:—The figures are not to be less than two in number; the size of the nearest figure or figures, in at least one of the specimens by each artist, is to be not less than that of life; but the size of the figures is altogether left to the choice of painters of marine subjects, battle pieces, and landscape.

7. The judges appointed to decide on the relative merit of the works may, if they shall think fit, require any artist, to whom a premium shall have been awarded, to execute, under such conditions as they may think necessary, an additional painting as a specimen of his ability, and in such case the premium awarded to such artist will not be paid, unless his second painting shall be approved by the judges.

8. The names of the artists are not required to be concealed.

9. The paintings will remain the property of the respective artists.

10. Paintings which may combine appropriate subjects, with a high degree of merit, shall be considered eligible to be purchased by the nation, in order to be placed in one of the apartments of the Palace at Westminster.

11. Religious, poetical, or allegorical subjects, which by judicious adaptation or treatment may have reference to the history or constitution of the kingdom may, as well as strictly historical subjects, be eligible to be so purchased.

12. The judges to be hereafter appointed to decide on the relative merit of the works, with a view to the award of premiums, will consist partly of artists.

13. The competition hereby invited is confined to British subjects, including foreigners who may have resided 10 years or upwards in the United Kingdom.

By command of the Commissioners,

C. L. EASTLAKE, *Secretary.*



## No. 3.

DECLARATION OF THE COMMISSIONERS RESPECTING THE  
MODELS FOR SCULPTURE EXHIBITED IN WESTMINSTER  
HALL.

WE, the Undersigned, having inspected the Models for Sculpture submitted to us in Westminster Hall, are of opinion that the exhibition is highly creditable to the country. We have recorded our judgment on the merit of many of the works of the exhibitors, but not being at present in possession of sufficient information, as to the extent to which decorations in Sculpture may be considered desirable in the Palace at Westminster, or as to the time when such decorations may be required, we have thought it expedient to limit our present selection to those artists who, we consider, have especially distinguished themselves in the exhibition referred to; and we hereby recommend the following artists, viz., W. Calder Marshall, John Bell, and John Henry Foley, for employment on such works in the Palace at Westminster, and for such remuneration as may hereafter be determined. At the same time, we wish it to be understood that the present selection does not by any means imply the exclusion of other Sculptors, whether they may, or may not, have exhibited specimens of their ability on the present occasion.

ALBERT.  
LYNDHURST.  
SUTHERLAND.  
LANSDOWNE.  
LINCOLN.  
ABERDEEN.  
PALMERSTON.  
MELBOURNE.  
MAHON.  
ASHBURTON.  
COLBORNE.  
CHARLES SHAW LEFEVRE.  
ROBERT PEEL.  
J. R. G. GRAHAM.  
T. B. MACAULAY.  
H. GALLY KNIGHT.  
B. HAWES, JUN.  
S. ROGERS.  
GEORGE VIVIAN.  
THOMAS WYSE.

*Gwydyr House, Whitehall, 9th July, 1844.*

## APPENDIX.

## No. 3.

Declaration of the  
Commissioners re-  
specting the Models  
for Sculpture ex-  
hibited in Westmin-  
ster Hall.



## APPENDIX.

## No. 4.

Letter from the  
Right Hon. Sir  
Robert Peel, Bart.,  
respecting Public  
Monuments to Men  
distinguished for  
Civil Services.

No. 4.

LETTER FROM THE RIGHT HON. SIR ROBERT PEEL, BART.,  
RESPECTING PUBLIC MONUMENTS TO MEN DISTIN-  
GUISHED FOR CIVIL SERVICES.

DEAR SIR,

*Whitehall, 17th August, 1843.*

A PROPOSAL was recently made in the House of Commons that the Commissioners should be empowered by Her Majesty to inquire into the best means of doing honour by Public Monuments, in Sculpture or Painting, to be erected at the public charge to the memory of men entitled to the gratitude of their country by eminent civil, literary, or scientific services.

I was unwilling to devolve on the Commissioners a general inquiry of this nature, not immediately connected with the original object for which the Commission was appointed; but I willingly undertook to recommend to Her Majesty to give to the Commissioners full authority to consider whether there is any portion of the edifice intended for the accommodation of the Houses of Parliament, or of the buildings connected with that edifice, which could with advantage and propriety be allotted to the reception of monuments such as those to which I have above adverted, and to report their opinion to Her Majesty, not only with regard to the particular site of such monuments, but, in the event of an appropriate site in connexion with the New Houses of Parliament being recommended by the Commissioners, with regard to the principles generally which should govern the selection of the names to be honoured by so distinguished a record of national gratitude, and to the best mode of combining the public acknowledgment of eminent service with encouragement to the arts in this country.

I am empowered by Her Majesty to recommend the subject to the consideration of the Commissioners, and to give them Her Majesty's full authority for entering upon it.

I am, dear Sir,

Your obedient servant,

*C. L. Eastlake, Esq.*

(Signed)

ROBERT PEEL.



## No. 5.

## APPENDIX.

## No. 5.

## MR. BARRY'S REPORT RESPECTING THE LOCALITIES IN THE NEW HOUSES OF PARLIAMENT WHICH MAY BE ADAPTED FOR THE RECEPTION OF WORKS IN SCULPTURE.

Mr. Barry's Report respecting the localities in the New Houses of Parliament which may be adapted for the reception of works in Sculpture.

SIR,

Westminster, 6th March, 1844.

I HAVE to acknowledge the receipt of your letter of the 24th ultimo, enclosing a copy of a Resolution of Her Majesty's Commissioners on the Fine Arts, relative to the applicability of the New Palace of Westminster to the reception of Monumental Sculpture and Painting; and also a copy of a letter, accompanying it, from the Right Hon. Sir Robert Peel to the Commissioners, of the 14th of August last, authorizing them, on behalf of Her Majesty, to consider whether there is any portion of that edifice, or of the buildings connected with it, which could, with advantage and propriety, be allotted to the reception of monuments to the memory of men entitled to the gratitude of their country, by eminent civil, literary, or scientific services.

In the Report which I made to the Commission in February 1843, I made mention of all those portions of the interior of the New Palace where, in my judgment, painting and sculpture could, with propriety and effect, be united with the architecture of the building; and, having reconsidered the subject, I am still of opinion that the union of the three sister arts could not be satisfactorily carried to a greater extent within the building than I then expressed. I may, however, mention that, in addition to the statues of royal and military personages, which I recommended to be placed in the niches forming part of the architectural decoration of the several halls, those of eminent men of this country who have at various periods distinguished themselves in the advancement of art, science, and literature, but whose services have not hitherto been specially recorded by any public acknowledgment, might form part of the series.

The following is an enumeration of the niches provided for such purposes in the several parts of the building:—

In Westminster Hall, 12; in the Victoria Gallery, 106; in the Queen's Porch, 4; in the House of Lords, 18; in St. Stephen's Hall, 12; in the Central Hall, 68; making altogether 220 niches, averaging seven feet in height.

Those in the Victoria Gallery, Queen's Porch, and House of Lords, might be of bronze gilt, but in order to avoid false lights and effects, the gilding should be matted or unburnished.

In the other parts of the building above adverted to, the statues might be of coloured marbles, in harmony with the prevailing tone and colour of the architectural decorations.

With respect to monuments which may hereafter be decreed by Parliament to be erected at the public expense, to the memory of not only those eminent men who have distinguished themselves in the civil and military services of their country, but also of those who have promoted its honour and advantage in the cultivation and advancement of art, science, and literature, no building can, in my opinion, with greater propriety or effect, be appropriated for their reception than the Palace of the Legislature, whose site is hallowed by the most interesting historical recollections connected with it from the most remote periods. Such monuments might be arranged with considerable effect, both within the building, as well as in the New Quadrangle, which I have already suggested as an addition to it, on the site of the New Palace Yard; and in order that due importance and effect may be given to them, they should not, in my opinion, be confined by, or form part of, the architectural arrangement of the design of the interior; but should be wholly detached from the walls, and be restricted either to the statues of the men they are designed to commemorate, or simply to mural monuments and tablets, with likenesses of the deceased in the form of busts or medallions, with suitable inscriptions; but all allegory, and its absurdities, should be carefully avoided.



## APPENDIX.

No. 5.

Mr. Barry's Report  
respecting the locali-  
ties in the New  
Houses of Parlia-  
ment which may be  
adapted for the  
reception of works  
in Sculpture.

Within the building, the monuments should be exclusively confined to *statues*, which might be so arranged in the respective halls, as to accord with the degree of eminence of the men they are designed to commemorate; the Central or Octagon Hall being reserved for the most eminent.

In the Quadrangle, statues might be placed in front of the buttresses of the building on each of its four sides, and mural monuments and tablets placed under an arcade to be formed on two of its sides. Monuments thus placed, although in the open air and constantly open to the public, might, from being within the precincts of the palace, be placed under such a constant and efficient supervision, as would preserve them from defacement or injury. In order to avoid discordancy, and a want of a proper degree of symmetry in the statues generally, I would propose, that they should all be of the heroic size; that their pedestals should be of the same height and nearly of the same bulk; that monumental simplicity and breadth of treatment should be prescribed for the statue; and that all the pedestals should be designed upon the same general principles, as to composition and style: but with a view of avoiding a monotonous repetition, they should be varied in design according to the taste of the artist, and be enriched with historical bas-reliefs, illustrating any important events that it might be deemed expedient to record in the life of the individual in whose honour the monument is erected. The statues should invariably be of bronze, on account of the imperishable nature of that material; those on the exterior of the building might be left of the natural colour of the metal, but in the interior, where the light will be much subdued, I would recommend that they should be coated with matted or unburnished gold, as being best calculated to render the statue most effective, and allow of its being seen to the greatest advantage. The pedestals might be of Purbeck marble, or of some other limestone of equal hardness and depth of colour; and those in the interior of the building should be polished. The sculpture upon the pedestals might be executed either in the stone of which they are made, or in tablets of bronze securely fixed to the stone-work, which should be gilt or left of its natural colour as suggested for the statues, according to the situation of the monument, whether placed internally or externally.

The principle which I would adopt for the location of the monuments generally, is that of confining them to such portions of the building only as might at all times, without inconvenience, be open to the public, under proper and efficient control, and such regulations as might be deemed expedient. This principle, and the amount of accommodation that could be provided for public monuments, as well as their arrangement, is illustrated in the accompanying plan; by which it appears that Westminster Hall might contain 58 statues; St. Stephen's Hall, 16; the Central or Octagon Hall, 24; the Corridors leading to the Houses of Lords and Commons, 20; and the Public Corridors and Waiting Rooms connected with the Committee Rooms, 69; making in all, accommodation for 187 statues.

The Crypt of St. Stephen's Chapel, which is proposed to be restored, and to which convenient access will be made from Westminster Hall, would also afford accommodation for about 14 monuments.

The Cloister of the Chapel, which is also to be restored, and will be connected with the Hall and the Crypt, might afford accommodation for 13 statues, placed externally; and a surface of wall for mural monuments and tablets, under cover, 330 feet in length, and 20 feet in height. The accommodation in the proposed Quadrangle on the site of New Palace Yard, would be for 56 statues; and for mural monuments and tablets, under cover, a surface of wall 369 feet in length, and 16 feet in height.

Thus the entire number of public monuments that the Building and its Quadrangles could accommodate would be, in isolated monuments or statues, 270; and in mural monuments and tablets, about 400; or in the whole, 670 monuments of all kinds. In Westminster Abbey, the number of monuments of all kinds, forming a collection commenced (with a few exceptions) from the end of the thirteenth century, amounts to 357; of which 63 are table and other monuments, with figures in a recumbent or devotional attitude; 15 are isolated statues in an erect position; 98 are mural monuments, with sculpture for the most part allegorical; 122 are tablets with inscriptions only; 20 are busts; 8 are brasses let into the pavement; and 31 consist of table monuments, slabs, and stones, with sculpture either decomposed or defaced to such an extent as to be nearly obliterated. A very few of these monuments have been erected at the public expense.



In St. Paul's Cathedral, the number of monuments, being a collection of the last fifty years, amounts to 43; of which, 14 are isolated statues of the men they are designed to commemorate; 5 are historical reliefs; 3 are partly historical and partly allegorical; and 21 consist wholly of allegory. Of this number, those which have been erected at the public expense amount to 36. From the above statement of the existing monuments in St. Paul's Cathedral and in Westminster Abbey, it may safely be inferred, that the accommodation afforded by the New Palace of Westminster, for public monuments alone, would suffice for ages to come; and if the feeling which now very generally prevails in favour of the exclusion of all monuments from places set apart for divine worship, which, from their character, are not calculated to excite in the mind of the beholder emotions of piety and devotion, (in which number would be included, above 200 in Westminster Abbey, and with two exceptions, the entire collection at St. Paul's Cathedral,) should ultimately lead to their removal, the New Palace of Westminster might afford accommodation for those of a public character, either in the open arcades, or in galleries to be provided above them in the proposed additional Quadrangle, on the site of the New Palace Yard. But whether this removal and transfer of monuments should or should not ultimately take place, it might perhaps be worthy the consideration of Parliament, whether it would not be advisable, both for the sake of encouraging Art, and evincing a renewed and grateful remembrance of services rendered to their country, to order statues to be erected in the New Palace of Westminster, at the public expense, to the memory of a certain number of the most eminent of its public characters and benefactors of bygone times, in order that a collection of monuments, to the memory of all whom the country delights to honour, may be at once commenced, and be ever after maintained and increased within the walls of one and the same public edifice.

I remain, Sir,

Your very obedient Servant,

*C. L. Eastlake, Esq.*

CHARLES BARRY.

APPENDIX.

No. 5.

Mr. Barry's Report respecting the localities in the New Houses of Parliament which may be adapted for the reception of works in Sculpture.



## APPENDIX,

## No. 6.

Extract from the Report of the Committee appointed to examine the localities in the New Houses of Parliament which may be adapted for the reception of Works in Painting and Sculpture.

## No. 6.

EXTRACT FROM THE REPORT OF THE COMMITTEE APPOINTED TO EXAMINE THE LOCALITIES IN THE NEW HOUSES OF PARLIAMENT WHICH MAY BE ADAPTED FOR THE RECEPTION OF WORKS IN PAINTING AND SCULPTURE.

YOUR Committee, to whom was referred the duty of conferring with the architect, and examining the plans of the approaches and halls connected with the New Houses of Parliament, and of reporting to the Commission their opinion as to those localities which might be most advantageously selected with reference to position, space, and means of lighting, for the reception of works of art in painting and sculpture respectively; and, further, of reporting, as the progress of decoration must necessarily be gradual, in what order of succession the localities above referred to should be selected for the purpose, and what particular mode of decoration would be best suited to each:

Have the honour to report that they have conferred with the architect, and have examined the plans and actual state of the edifice intended for the accommodation of the Houses of Parliament, with a view to the objects of the inquiry committed to them, and thereupon have to submit the following statement:—

The Landing Hall of the Royal Staircase will be  $32\frac{1}{2}$  feet by 30 feet, and the height to the point of the groining 23 feet 6 inches. It will be lighted by two windows on the north side of the hall, 11 feet 6 in. high, by 6 feet 4 in. wide, and 8 feet 6 in. from the floor. There will be three panels for painting (ending in pointed arches) on the east, west, and north sides, 4 feet from the floor, 11 feet wide, and 18 feet 3 in. high to the point of the arch.

The Guard-room will be 38 feet square, and 30 feet high. It will be lighted by four windows on the south side, 15 feet 6 in. high and 4 feet wide, and 3 feet 3 in. from the floor. There will be panels or margins round doors on the north, east, and west sides. The height of the margin (on each side to the top of the door) will be 12 feet by 2 feet 10 in., and the upper horizontal portion will be 15 feet long by 2 feet 10 inches. There will be six doors so surrounded with panels and six sets of margins. There will be also eight lunettes (above the horizontal margins, and above the windows), with pointed heads, 14 feet 8 in. wide by 8 feet high to the point of the arch.

The Robing-room will be 38 feet by 33, and 23 feet high, the ceiling being flat. It will be lighted by four windows on the south side, the same size and height from the floor as in the Guard-room. The throne, to be placed opposite two doors from the Guard-room, will be 7 feet wide. There will be seven panels 8 feet from the floor; the height of all will be 10 feet 6 inches; the several widths will be as follows:—Of three on the west side, one will be 9 feet wide, and two will be 4 feet wide. Two on the east side will be 14 feet wide. Two on the north side will be 10 feet wide. If a cove, first proposed, where the walls and ceiling meet, were done away with, a frieze 3 feet high, extending round the whole circuit of the room, might be painted or adorned with bas-reliefs.

The Victoria Gallery will be 130 feet long, 45 feet wide, and 48 feet high. It will be lighted by windows on the east and west sides, eight on each side. They will be 19 feet high and 10 feet wide, and 23 feet from the floor. There will be seventeen panels for pictures, all 10 feet high. Thirteen will be 12 feet wide, and four at the ends will be 9 feet 6 in. wide. They will be 8 feet from the floor.

The buttresses, or piers, in the Victoria Gallery are angular, presenting two faces, with niches in each, so that statues placed in them would be almost turned back to back. Before the angles of the piers insulated statues might be placed. The base of the statues in the niches would be 8 feet from the ground. The utmost width of the niches in the Victoria Gallery will be 22 inches, consequently, statues placed in them should be strictly architectonic. If insulated statues should be introduced in front of the piers they might be more freely treated, and might, if required, be about 8 feet high; the architect thinks that they should be at a height of not less than 5 feet from the floor.



At the north end of the Victoria Gallery, on the east and west sides, will be two lobbies. There will be one panel in each 7 feet 6 in. wide by 12 feet high to the point of the arch. There will also be two lunettes in each, with pointed heads, 7 feet 6 in. wide by 5 feet high (to the point), and 11 feet from the floor. These panels and lunettes will be lighted from the gallery.

In the House of Lords there will be eighteen niches 7 feet high. Twelve windows proposed to be ornamented with stained glass, and carved work for the throne, and for one large and two small doors.

The width of the niches (about 2 feet only) being inconsiderable in proportion to their height, as usual in gothic buildings, your Committee are of opinion that statues placed in them should be strictly architectonic in their style and treatment.

There will be three panels at each end, with pointed heads, 9 feet wide, and 15 feet high to the point; they will be 26 feet from the floor. These panels the architect now thinks might be filled with paintings, and as the windows are proposed to be ornamented with stained glass, he is of opinion, that the luminous and unshining surface of fresco would be best adapted.

In the Central Hall there will be 68 niches for statues, and, if required, 24 insulated statues on pedestals.

The Corridor, leading from the Central Hall to the House of Lords, will be 15 feet 9 in. wide, and 21 feet high. It will be lighted by windows, east and west, 12 feet 6 in. from the floor. There will be eight panels for painting 9 feet 4 in. wide by 7 feet high, they will be 4 feet 3 in. from the floor. There may be ten insulated statues on pedestals.

The Corridor, leading from the Central Hall to the House of Commons, is similar in all respects.

Of the Waiting Halls (one on the same floor as the Central Hall, &c., the other on the floor above), the upper will be 33 feet square, and 22 feet high. It will be lighted by four windows, on the north and west sides, 14 feet 6 in. from the floor. There will be eight panels for pictures (two on each side) 8 feet high, and 5 feet 7 in. wide. They will be 4 feet from the floor.

The dimensions of the lower Waiting Hall are 33 feet square, and 22 feet high. It will not contain any panels for pictures. Beyond the lower Waiting Hall a surface, at present occupied by decorative sculpture, might afford a good panel for painting.

N.B. The Waiting Halls and Corridors above mentioned will be always open to the public.

St. Stephen's Hall will be 92 feet long, and 55 feet high. It will be lighted by 10 windows, on the north and south sides, 25 feet high, 11 feet wide, and 22 feet from the floor. There will be five spaces for pictures, on each side, 15 feet wide, 12 feet high, and 8 feet 9 in. from the floor. There will be one panel, with pointed head, at each end of the Hall, for painting, 16 feet high, 10 feet wide, and 29 feet from the floor.

The Conference Hall, in the centre of the river front, on the principal floor, will be 53 feet long, 27 feet 6 in. wide, and 20 feet high. It will be lighted on the east side by three windows 16 feet high, 6 feet 4 in. wide, and 3 feet from the floor. There will be a space for painting on the west side 53 feet long by 10 feet high, and 7 feet 6 in. from the floor; and space for painting, on the north and south sides, 27 feet 6 in. long, 10 feet high, and 7 feet 6 in. from the floor. There will be four spaces for pictures on the east side 10 feet high, two being 10 feet wide, and two 4 feet wide, and 7 feet 6 in. from the floor.

The smaller Corridors generally will be 10 feet wide. The panels for painting will be 4 feet 6 in. from the ground. The height of the panels will be 6 feet; the length may be of considerable extent. At the ends of such Corridors, above doors, there will be several panels for painting or sculpture 7 feet 6 in. wide by 5 feet 6 in. high. They will be lighted from the side windows.

From the limited distance from which the spectator can see paintings in the smaller Corridors, your Committee, are of opinion, that the spaces are not adapted for important decorations.

The architect has stated, that considerable extent of surface may be appropriated for paintings in the Committee-rooms on the river front, which are very numerous, and when unoccupied, might be open for the admission of the public daily. They are of various, but all of large, dimensions; they are not less than 20 feet high, and are lighted from the east by either two or three windows of ample dimensions.

## APPENDIX.

## No. 6.

Extract from the Report of the Committee appointed to examine the localities in the New Houses of Parliament which may be adapted for the reception of Works in Painting and Sculpture.



## APPENDIX.

## No. 6.

Extract from the Report of the Committee appointed to examine the localities in the New Houses of Parliament which may be adapted for the reception of Works in Painting and Sculpture.

Your Committee are of opinion that these rooms, being subordinate parts of the building, cannot, with propriety, be employed for the reception of works in the higher departments of art.

The same observation is applicable to the refreshment-rooms, which might possibly be ornamented in an appropriate manner.

In inspecting the present state of the building your Committee remarked, that the architect has taken the precaution, recommended by the Commission, (17th March, 1843,) of interposing a layer of asphalte on the horizontal surface of the walls, between the ground-floor and superstructure, with a view to intercept the ascent of damp. Your Committee also observed, that in order to protect the back of paintings from damp, the architect has sunk the panels, intended for the reception of paintings, several inches in the wall, so as to allow of the introduction of a hydrofuge cement, as a ground-work for the preparation on which the pictures are to be executed.

Your Committee cannot but acknowledge that they have experienced some disappointment at finding the extent of surface available for painting in fit situations not so great as they could have hoped. In the best situation, the Victoria Gallery, the panels are only 12 feet by 10, the width of the Gallery being 45 feet. As figures would require to be larger than nature to produce a due effect, even from a lesser distance, it follows that a space of 12 feet is not adapted for any extensive composition.

In St. Stephen's Hall the spaces for painting being 15 feet long, and the width of the Gallery 30 feet, the objection is less strong; but it may be remarked, that at a distance of 30 feet, the eye can conveniently embrace a painting 20 feet long.

The design of St. Stephen's Porch, and the adjacent portions of the building, are not sufficiently matured to enable Mr. Barry to say whether any spaces will be available for paintings in those situations.

ALBERT.

COLBORNE.

PALMERSTON.

HENRY HALLAM.

THOMAS WYSE.

HENRY GALLY KNIGHT.

GEORGE VIVIAN.

*Whitehall, 3rd May, 1844.*



## No. 7.

REPORTS OF THE COMMITTEE APPOINTED TO INSPECT THE  
WORKS OF DECORATIVE ART EXHIBITED IN KING-  
STREET, ST. JAMES'S, IN THE MONTHS OF APRIL AND  
MAY, 1844.

YOUR Committee have examined the specimens of Carved Wood and Painted Glass, and the Designs relating to such specimens, which have been sent in by artists desirous of being employed in the decoration of the Houses of Parliament.

Your Committee have recorded their judgment respecting the comparative merit of many of the works in question, and respecting the nature of the employment for which the various artists whose works they have so noticed appear to be fitted. But not being at present in possession of sufficient information as to the extent to which Wood-carving and Painted Glass may be considered desirable in the Palace at Westminster, or as to the precise character of the works which may be required, they have thought it expedient in general to enumerate the names only, without further distinction, of the artists whose works have received the commendation of the Committee.

In the department of Wood-carving the artists so noticed in the detailed Report of the Committee are Mr. Cummings, Mr. Ollett, Mr. Ringham, Mr. Freeman, Mr. Browne, and Mr. J. Thomas.

In the department of Painted Glass the artists so noticed in the detailed Report of the Committee are Messrs. Ballantine and Allan, Mr. Wilmshurst, Messrs. Warrington, Messrs. Ward and Nixon, and Mr. Hoadley.

Among the artists in Wood, Mr. Rogers did not comply with the terms announced in the notice put forth by the Commission, and his name has, therefore, not been inserted in the foregoing list. It is, however, the opinion of the Committee, that among the carvers whose works have been exhibited he holds the first place; and they consider him as the person best qualified to be entrusted with those parts of the wood-work of the House of Lords in which great richness of effect and delicacy of execution are required.

(Signed)

MAHON.  
COLBORNE.  
T. B. MACAULAY.  
B. HAWES, JUN.  
GEORGE VIVIAN.  
THOMAS WYSE.

Whitehall, 17th May, 1844.

YOUR Committee have examined the specimens of Arabesque-painting, of Mosaic, of Marquetry, and of Casting in Brass and Iron, which have been sent in by persons desirous of being employed in the embellishment of the Houses of Parliament.

They have recorded their judgment on the comparative merit of many of the works in question; but, for the reasons specified in the Report of this Committee on the specimens of Carved Wood and Painted Glass, they have thought it expedient in general to enumerate the names only, without further distinction, of the exhibitors whose works have received the commendation of the Committee.

In the department of Arabesque-painting the artists so noticed in the detailed Report of the Committee are Mr. Collmann, Mr. Goodison, and Messrs. F. and J. Crace.

In the department of Mosaic Pavements the exhibitors so noticed in the detailed Report of the Committee are Messrs. Singer and Co., Messrs. Minton and Co.,

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## No. 7.

Reports of the  
Committee ap-  
pointed to inspect  
the Works of Deco-  
rative Art exhibited  
in King-street,  
St. James's, in the  
months of April,  
and May, 1844.



## APPENDIX.

## No. 7.

Reports of the  
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Mr. Milnes, and Messrs. Chamberlain and Co.; and in Marquetry, Messrs. Austin and Rammell.

In the department of Ornamental Metal-work the exhibitors so noticed in the detailed Report of the Committee are Messrs. Messenger and Sons, Messrs. Bramah and Co., and Mr. Abbott.

Among the Decorative Painters, Mr. Johnson did not comply with the terms announced in the notice put forth by the Commission, and his name has, therefore, not been inserted in the foregoing list; it is, however, the opinion of the Committee that the specimens which he has sent evince considerable taste and ability.

(Signed)

MAHON.

COLBORNE.

T. B. MACAULAY.

B. HAWES, JUN.

GEORGE VIVIAN.

THOMAS WYSE.

*Whitehall, 17th May, 1844.*

The Commissioners, having had reason to suppose that some of the persons who have exhibited works of decorative art may have employed other hands, or even the assistance of foreigners, in the execution of such works, have resolved that those persons who may be selected for employment in those branches of decoration shall, if the Commissioners think fit, be required to produce specimens of their art, to be completed under such conditions as the Commissioners may think necessary.

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No. 8.

APPENDIX.

No. 8.

OBSERVATIONS ON THE PRINCIPLES WHICH MAY REGULATE THE SELECTION OF SUBJECTS FOR PAINTING IN THE PALACE AT WESTMINSTER, BY MR. HALLAM.

Observations on the principles which may regulate the selection of subjects for Painting in the Palace at Westminster, by Mr. Hallam.

THE determination of Her Majesty's Government and of Parliament to restore the building appropriated to the estates of the realm, in a manner befitting the national grandeur and the dignity of their functions, has not unnaturally suggested a wish, that with architectural splendour the excellences of other arts, especially those of painting and sculpture, might be combined. The Commission to which I have the honour to belong, was expressly appointed to consider how far this might be carried into effect, for the encouragement of the fine arts in England. But these words seem to intimate a still farther, and it may be said, a still more important object than the immediate one of giving additional magnificence to the New Houses of Parliament—the object of promoting the fine arts in this country, and raising its general estimation, as a school of painting and sculpture, among mankind.

It has long been a common remark, that our English painters, and it is chiefly to Painting that I would now confine myself, with extraordinary merits in many departments of their art, have not very greatly cultivated, at least in large pictures, that higher style which we commonly call historical, though comprehending more than actual history. Few who know what some have done, will ascribe this to natural deficiency of genius adapted to such work; but it would not be difficult to assign several real causes adequate to explain the fact. It is only with one that we can here have to do, and that is abundantly sufficient. The general size of private houses excludes pictures of large dimensions, while our public buildings, though frequently containing apartments capable of receiving them, have either not been applied to such a purpose, or, as has too frequently been the case, have been occupied by works of such inferior merit, or upon such uninteresting subjects, as to check any desire that might have arisen to see the art of Painting more extensively put in requisition. With respect to our churches, it is evident that, partly on account of expense, and partly from other impediments unlikely to be removed, they have in few instances become the depositories of valuable works of art. It is therefore an important circumstance that, in the plan of the new edifice which is rising under the superintendence of Mr. Barry, several apartments will exist of sufficient magnitude to receive larger pictures than can easily find admittance into private houses, and of as great excellence as the artists of this kingdom can produce. The competition invited last year for Cartoons, and which is generally supposed to have drawn forth no inconsiderable degree of ability in the highest line of art, that of historical invention and composition, was founded on no other principle.

If, therefore, the development of native genius in historical painting, and the production of what is absolutely best, ought to be principally encouraged as well for the sake of the splendour of the new palace, as of placing our successful artists on a proper footing, it seems that we should be cautious of restraining too much their talents by any limitation incompatible with their fullest exercise. And here, as it appears to me, a certain difficulty may arise. No one, probably, would wish to treat the buildings connected with the assembly of the Legislature, and to be consecrated, we hope, hereafter by so many improving associations, as mere galleries, where nothing in the works of the painter or sculptor is to be in harmony with the general design. Such would, I conceive, be the worst of two extremes, did it appear necessary to choose any extreme at all. In our halls of Parliament, or as we approach them, let us behold the images of famous men; of Sovereigns, by whom the two Houses of Peers and Commons have been in successive ages called together; of statesmen and orators to whom they owed the greatest part of their lustre, and whose memory, now hallowed by time, we cherish with a more unanimous respect than contemporary passions always afford. It is for this reason, that I



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do not much interfere with sculpture; though it is not evident that the ideal of that art, which of course is its noblest object, need altogether to be excluded. Nor do I discuss the propriety of historical portraits.

But in large works of painting, either in fresco or in oil, but especially in the former, it does appear to me more than doubtful, whether the artist should in all instances, and in all parts of the building, be confined to our own British history. It is impossible for me not to feel my own incompetency to offer any opinion on an art which, as such, I so little understand. Still there are truths as to historic painting which lie almost on the surface. It requires no skill to have observed, that, in the selection and management of subjects, a painter will prefer, wherever his choice is truly free, those which give most scope for the beauties of his art. Among these we may of course reckon such as exhibit the human form to a considerable degree uncovered; such as throw it into action, and excite the sympathy of the spectator by the ideas of energy or of grace; such as intermingle female beauty, without which pictures, at least a series of them, will generally be unattractive; such as furnish the eye with the repose of massy and broad draperies, which is strictly a physical pleasure, and for want of which we soon turn from many representations of modern events, however creditable to the artist; such as are consistent with landscape and other accessories.

Now, if we turn our attention to British history, do we find any very great number of subjects which supply the painter with these elements of his composition? I must, however, observe here, that by subjects from British history, I mean events sufficiently important to have been recorded, and not such as may be suggested by the pages of the historian, to an artist's imagination. As the sole argument for limited selection appears to be grounded on the advantage of association with our historical reminiscences, it can hardly extend to the creations of a painter, even though he may attach real names to the figures on his canvas. And I would here remark, by the way, that the subject of one of the prize cartoons, a work in most respects of great merit, appears objectionable upon this theory of historical illustration; since the first trial by jury is not only an event nowhere recorded, but one which no antiquary will deem possible as there exhibited. Nor should any event, as I presume, be deemed historical in this point of view which was as it were episodic, and which forms no link in the sequence of causation, affecting only a few persons, great as they might be by fame or rank, without influencing the main stream of public affairs. Even some stories not without relation to the course of general history, and which no writer would omit, might not appear prominent enough for selection, where the illustration of ancestral times should be the leading aim. Yet these might be among the fittest themes for a painter's composition. To take a single example, I should think the rencontre between Margaret of Anjou and the Robber, after the Battle of Hexham, upon the verge of what should be admissible as English history in this particular application to the Houses of Parliament. This well-known story, perhaps, I would not reject, not as being well known, which does not seem sufficient, but as having somewhat of a public importance, according to the common, possibly fabulous, report of those times. I should, however, did it rest on my judgment, very much hesitate to admit the penance of Jane Shore, because no public consequences ensued from it; though I can easily conceive that it might furnish a beautiful picture. In these two cases it may be remarked in passing, a female form would be predominant; but for the most part our history, as might be supposed, does not afford any plentiful harvest of what is so essential in historic painting. In fact, the most beautiful and interesting women in English history must be painted, if at all, on the scaffold.

In this part of my observations, I do not anticipate much difference of opinion. Some indeed have, perhaps, a notion that nothing but parliamentary, or at least civil history, should be commemorated on these walls. But the majority would probably be willing to let Trafalgar or Waterloo find a place; and in general whatever we read and recollect from Cæsar to the present day. Yet with this extension, it may be much suspected that really good subjects would not be found over numerous. Battles we have of course, but I cannot reckon battle pieces the greatest style of historic art; and, since the introduction of field artillery and scarlet uniforms, they are much less adapted to it than they were. Versailles may show us what this is good for. And as to coronations, processions, meetings of princes or generals, and all overcrowded pictures, they will hardly answer the end which we have in view of displaying the genius of a truly great painter, should we be fortunate enough to possess one.



There were doubtless subjects in the long course of our annals of a different kind from these, and it is by no means my opinion that English history is to supply nothing. We cannot but recollect that a living foreign painter of high reputation has, with a sort of preference, resorted to this source for his most celebrated pictures. It is impossible that the large proportion of those which may hereafter adorn the walls of the new building, should not be of this description. The bias of public taste in England, tends so strongly towards what is called nature, and so little towards ideality in painting, or even in sculpture, and has evidently exercised so great an influence over our artists themselves, the motives for selecting our own history are so obvious, and to a considerable degree, as I would again repeat, so well grounded, that we can have no reason to apprehend a superabundant influx of more universal subjects.

It may deserve peculiar consideration that we have looked to the new building as affording sufficient space for fresco paintings, and consequently such an opportunity as has not often occurred for encouraging what many deem the noblest style of the art. The prizes awarded to the cartoons last year were understood to have this object, if not exclusively, yet at least with a marked preference. The artists who entered into that competition, and the public in general, have been led to expect that a portion of the building was destined for that species of decoration. Now, I conceive, that every difficulty which a first-rate painter in oil would find as to displaying his powers upon subjects of modern English history, must exist in a far greater degree, when he has to deal with fresco. Probably there are few, if any, instances of modern draperies in that material; meaning by modern, the usual dresses of this part of Europe during the last two centuries. The fresco style is associated in our memories with grand and beautiful forms; with learned anatomy; with noble expressions; with all the poetry of art; but not with portraits, or such individuality of character as resembles portrait; not with anything debased, in this sense by familiarity, as modern dress must be, even if less destitute of beauty than it is. Some of the pictures of the foreign artist to whom I have alluded, could not, I presume, have been successfully executed in fresco. What is admired in oil painting might be ignoble to the last degree in the more ideal world which the school of Michael Angelo and Raphael create. Let us remember what took place as to the cartoons. The whole range of our history was open to the competitors. Yet among eleven prize designs, and I do not know that the proportion differed much as to the rest, several represented the early Britons, several more the Anglo-Saxons, and no one came down below the Plantagenet dynasty. We cannot doubt that the selection was made in order to exhibit more of the naked figure, and more breadth and flow of draperies, than any strictly historical event under the families of Stuart or Brunswick could supply. But would there not be something ridiculous in covering the walls of our Houses of Parliament with Cæsar or Caractacus? that is, if we determine to exclude all that religion, or mythology, or poetry, or classical history would offer, and at the same time are compelled to exclude, by the infelicity of recent times, which prefer utility to picturesqueness, and choose what is convenient to themselves, rather than what would look well on a wall, the most important events, and the most distinguished personages of our annals. In a larger view, that is, if we give full scope to the artist's genius, neither Cæsar nor Caractacus need be set aside.

The arrangement adopted for the New Palace at Westminster, may lead, perhaps, to a reasonable distribution of the paintings which may be chosen for its decoration. In those apartments which are naturally associated with the business of the Legislature, such as St. Stephen's Hall, the Central Hall, and the various rooms belonging to the two Houses of Parliament, our English history, or, possibly, also, such allegory or mythic representation as bears upon legislation and policy, ought exclusively to find a place. There would be in this at once a commemoration of past times becoming the national sympathy, and a just observance of that propriety in all its accessory parts, which a splendid monument of architecture requires. But while the whole building is strictly denominated Her Majesty's Palace, there is one part more peculiarly reserved to the Sovereign. Of this, the principal apartment is the Victoria Gallery, of great length and magnificence, and in which, more than any other room, the most excellent works of art ought to be placed. It is probably here that fresco painting will be employed; though I must say I have not so clear a recollection of the plan of the interior, as to know whether it would be adapted to that style. But if it be so, or even in the case of pictures in oils being alone applicable, I would with deference submit, that in a gallery set

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apart for Her Majesty in her own palace, there can be no reason founded on the analogy of this or other countries for restraining the painters who may be employed to any conditions beyond those which the general laws of their art, and the due consideration of the place may impose.

It is of course far from my intention to insinuate that any artist should have an unlimited choice of his subject, without control of Her Majesty's Government, whether testified through this Commission or otherwise. No one, I trust, could put so extravagant a construction on these remarks. It seems, on the contrary, essential that the selection of subjects should be entirely reserved for the paramount authority; but it is this selection for which, with a view to the greatest possible development of British genius, I would recommend a wider field, in some parts of the building, than those who regard only its peculiar character as the seat of the Legislature are inclined to contemplate.

29th March, 1844.

HENRY HALLAM.

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## No. 9.

## APPENDIX.

## No. 9.

RESOLUTIONS, RELATING TO THE SAME SUBJECT, PROPOSED  
BY MR. GALLY KNIGHT.

Resolutions, relating  
to the same subject,  
proposed by Mr.  
Gally Knight.

THAT, in the decorations of a great national building raised at the public expense, and which is to be thrown open at proper times to public inspection, it should be sought not only to encourage the arts, but also to instruct the people, by inspiring them with veneration for the higher qualities of the head and the heart.

That this object will best be effected by decorating the approaches and halls of the New Houses of Parliament with statues of the illustrious men by whose virtues and talents Great Britain has, at different times, been adorned, so disposed and classified as to produce the strongest impression; and with pictures representing the most remarkable events in British history.

That, although decorations of so costly a nature, and so great a number, can only be gradually accomplished, yet it is the duty of the Commission at once to consider the whole area which is entrusted to their care, that the statues and pictures may ultimately be disposed in the most judicious manner.

That, of the whole above-mentioned area, the parts which appear to lend themselves the most to such decorations are the House of Lords, the Victoria Gallery, St. Stephen's Hall, and the Central Hall.

That, as the House of Lords is that part of the building which is to be finished the first, the decorations of that chamber, and of the approaches through which Her Majesty will pass on her way to the House of Lords, should be the first undertaken.

That the niches in the House of Lords should be exclusively filled with statues of the Sovereigns of England.

That, as the Victoria Gallery will not only remind all living Englishmen, but all future generations, of a Sovereign, a lady, and a Queen, the decorations of that gallery should be illustrative of chivalry,\* poetry, and the arts.

That, if allegorical figures should be excluded from the halls and galleries of the Houses of Parliament, yet it might not be improper that in the Queen's Porch, the eyes of the Sovereign should first be met by statues emblematic of Religion, Justice, Mercy, and Fortitude.

That the twelve niches in St. Stephen's Hall, should contain statues of eminent legislators, commencing with Alfred and Edward the First.

That the niches in the Central Hall should be occupied by orators, naval and military heroes, eminent judges, and other great men.

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\* Chivalry might include naval and military prowess.



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## No. 10.

Letter on the same subject, from the Rt. Hon. Viscount Mahon to the Rt. Hon. Sir Robert Peel, Bart.

LETTER ON THE SAME SUBJECT, FROM THE RIGHT HON. VISCOUNT MAHON TO THE RIGHT HON. SIR ROBERT PEEL, BART.

MY DEAR SIR ROBERT,

*Grosvenor Place, April 25, 1844.*

I BEG leave to return you my best thanks for the two interesting papers\* which you have been pleased to afford me an opportunity of reading. The same kindness which prompted their communication, will, I hope, excuse some commentary of my own upon them.

Towards Mr. Hallam I entertain the highest respect and regard, and I sincerely distrust, as I ought, my own judgment on any historical subject which he sees in a different view. But when I find even so eminent an authority declare, in reference to our New Houses of Parliament, that "it does appear to him more than doubtful whether the artist should, in all instances, and in all parts of the building, be confined to our own British history," I must own how entirely and how strongly I venture to dissent from that opinion.

First, let us consider for a moment what "our own British history" really is. It is the narrative of a race who, from a low and humble origin, roaming as painted savages over their barren hills, or exposed to sale for slaves in the marketplace of Rome, have gradually, in the course of ages, attained perhaps the very first place among the nations; who at home have known how to combine, beyond any other people, the greatest security to property with the greatest freedom of action; who have given tokens such as no lapse of time and no violence of revolution could efface, of valour, of virtue, and of eloquence, of scientific discovery, and artistic skill; who abroad have tried their strength against every other power, and have never been found inferior, who have proved as successful in the as glorious rivalry of knowledge and benevolence. In the Indian empire which we have founded, we now rule over 120,000,000 of subjects or dependents, the largest population except in China, which the world has, I believe, yet seen combined beneath a single sway. In the colonies which we have conquered, as in Canada, we have seen rapidly increased wealth and welfare, the results to them of their own subjugation. It is not long since I had occasion to investigate what might be the population of Canada at the time of its conquest by Wolfe; I found it stated at less than 60,000; and I observed that this was almost exactly the number which Mr. Buchanan in his report to Sir Charles Bagot, of December 31, 1842, states as the total of the emigrants into the province during the last 12 months; so that after 80 years of English possession, the accession to its population in one year is actually equivalent to the whole of its population previous to that period! It would require a volume, instead of a letter, were I to go through, however rapidly, the whole series of facts such as these; but I ask, is it now contended that a course of eighteen centuries tending to such results, can be really so barren to the artist? Can it be, that after exploits whose fame has filled the globe, and which have conquered or colonised no small portion of it, our history affords no sufficient materials for the adornment even of a single edifice amongst us?

I cannot but observe that the two instances, Canada and India, which, from amongst others, I have quoted as tokens of our greatness, might also perhaps afford practical answers to the artistic objections urged by Mr. Hallam. He deprecates the painting of battle since "the introduction of field artillery and scarlet uniforms;" but surely in Canada the death-scene of Wolfe, when withdrawn from the field and mortally wounded, with, I think, only one officer by his side, the young general (he was but thirty-three), surveyed the distant conflict with a dying yet a steadfast

\* The Memorandum by Mr. Hallam, and the Resolutions by Mr. Gally Knight.



gaze, is a subject worthy of employing, and I trust it may obtain, a far greater artist than West. Thus, also, when Mr. Hallam justly points out the scope to a painter, afforded by "such subjects as exhibit the human form to a considerable degree uncovered," he will, I am sure, acknowledge (for no man could more ably describe) that the long train of our Indian successes in the arts of war and peace, would supply the advantage he desires by the delineation of the graceful and well-formed but scarcely clad Hindoos.

Mr. Hallam goes on to observe with great truth, that for any attractive series of historical pictures, it is essential to "intermingle female beauty," and this, in his opinion, a strict adherence to our authentic records will not adequately supply. "In fact," he adds, "the most beautiful and interesting women in English history must be painted, if at all, upon the scaffold." Here, again, I cannot have the honour and pleasure (for I feel it as both) to concur with him.—Are we to have any State Trials? If we have, could there be a nobler female figure for an artist than in the scene which another member of your Commission has well described:—

"There on that awful day  
Counsel of friends, all human help denied,  
All but from her, who sits the pen to guide,  
Like that sweet saint who sat by Russell's side  
Under the judgment seat."

Thus, also, why need any bygone differences on a Royal line, now extinct, prevent us from delineating the young Countess of Nithisdale liberating her husband from the Tower in 1716 (as her own most beautiful letter describes it), or the young Flora MacDonald saving Charles Stuart from his pursuers in 1746? Again, how rich is Scottish history before the Union in deeds of female heroism! Remember, for example, the scene previous to the assassination of James the First, when Catherine Douglas thrust her arm, instead of bolt, into the staple of the door, and bid the conspirators without burst it open if they would after this announcement! But supposing that Mr. Hallam desires to confine us, in our argument, strictly to England, and to actions in which Royal blood bears some part; although I see no reason for either limitation, yet even then I would venture to allege, amongst others, Boadicea; Queen Eleanor of Guyenne saving her husband's life by sucking the poison from his wound; Queen Margaret of Anjou holding forth her children, and confronting the robber in the forest (an instance allowed by Mr. Hallam as the exception to his rule); Anne Boleyn in her bridal array; Lady Jane Grey at her youthful studies; Mary Queen of Scotland, and heiress presumptive of England, on her landing from France; Queen Elizabeth at Tilbury Fort; Henrietta Maria in the Civil Wars; Miss Lane assisting Charles the Second in his concealments and disguises after the battle of Worcester; the flight of Queen Mary of Este and her infant son in 1688; Queen Mary the Second receiving the news of the battle of the Boyne; Queen Anne giving her assent to the Act of Union with Scotland; and last, not least, the first Council of Queen Victoria! It may be objected that, in some of these instances, as with Queen Elizabeth and Queen Anne, the "female beauty" required by Mr. Hallam may not be found. But where a Queen is introduced, there need be no lack in paintings any more than in reality of blooming Ladies of the Bedchamber and Maids of Honour to attend her.

I admit, indeed, to Mr. Hallam, that there would be a sameness and monotony in a long series of mere Parliamentary scenes, debates, divisions, and Royal Commissions; but surely it would be easy to select some striking and obvious events that break the even current; as, for instance, the seizing the mace by Oliver Cromwell, or the dying scene of Lord Chatham.

But further still; if our subjects are once to step beyond our own pale, what are those subjects to be,—mythological, allegorical, or drawn from the history of some foreign, and possibly, at the time of painting, hostile nation? Whichever of these plans is proposed will, I think, be open to considerable difficulties. I should not, indeed, object to an allegory, if that allegory were clearly and distinctly applied to some period or passage in our history; thus, for example, the figure of Astraea for the reign of Edward the First, "the English Justinian," as Blackstone calls him. But as to Mr. Hallam's general idea of subjects independent of, and unconnected with, English history, for the intended frescoes and paintings of the New Palace at Westminster, I can only say that my judgment, little as it may be worth, is decidedly adverse to the suggestion; and that, had I any vote to give or

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influence to exert upon this question, I would no more consent to admit foreign scenes to decorate a British House of Parliament, than I would an alien to sit among its members.

This letter has grown much longer than I designed in commencing it. I must now beg you to pardon its prolixity, and hasten to subscribe myself,

My dear Sir Robert,

Very faithfully yours,

MAHON.

*To the Right Hon. Sir Robert Peel, Bart.*

P.S. *May 12.*—Finding that Her Majesty's Commissioners of the Fine Arts have been apprised of this letter, and have done me the honour of desiring that it should be laid before them, I would venture to add to it a single observation.

I have confined myself in this letter, as Mr. Hallam in the argument which I have controverted, to political and military subjects; but I can see no good reason why we should exclude from our range of choice the honours achieved amongst—and conferred upon—us, either in literature or science. To give only one instance; could there be a nobler subject for any artist than Milton, in his blindness, dictating *Paradise Lost* to his daughters?

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No. 11.

## LETTER ON THE SAME SUBJECT, FROM MR. HALLAM.

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subject, from Mr.  
Hallam.

MY DEAR SIR,

*Wilton Crescent, May 25.*

UNWILLING as I am to occupy the time of the Commission, I think it right to offer a few remarks on the letter which Lord Mahon has addressed to Sir Robert Peel in reference to my late communication. The compliment which he has paid to my judgment on any historical subject I might sincerely return; but, on the present occasion, it is not an historical subject on which we can be said to disagree.

I must observe, in the first place, that, though Lord Mahon "entirely and strongly dissents" from my opinion, that "it does appear to me more than doubtful whether the artists should in all instances, and in all parts of the building, be confined to our own British history;" he has, in his reasoning, overlooked my limitations, and confined himself to what I never disputed, but distinctly admitted as desirable, that subjects selected from our own history should be preferred in certain parts of the building. The ends which it appeared to me ought to be contemplated are twofold: the first, appropriate decoration of our greatest national edifice; the second, the exhibition of the finest works which our native artists can produce: for I must confess that by the encouragement of the fine arts, as expressed in the terms of our Commission, I never understood the giving employment to particular individuals, but the elevation of the national character by the development of powers which, in ordinary circumstances, could not be adequately displayed. I doubted, and continue to doubt, whether British history, especially in its more modern periods, would always be found favourable to the highest style of art; and the resolution of the Commission, that subjects of "universal or national interest" should be chosen, seems, by the disjunctive preposition, to leave this still open, notwithstanding the weight that must justly be assigned to the opinion of Lord Mahon.

I have heard it alleged, and by those to whom, on every account, I would show deference, that no subject ought to present insuperable difficulties to a good painter, whose business it is to surmount them. But might I not ask, is not this rather applicable to merely technical difficulties? Are there not certain requisites in what is called the grand style of art, incompatible in many instances with the nature of the subject, or with its indispensable accessories?

"No man," said Sir Joshua Reynolds, "can deny that it seems at first view very reasonable, that a statue which is to carry down to posterity the resemblance of an individual, should be dressed in the fashion of the times, in the dress which he himself wore. This would certainly be true, if the dress were part of the man; but after a time, the dress is only an amusement for an antiquarian; and if it obstructs the general design of the piece, it is to be disregarded by the artist. Common sense must here give way to a higher sense. In the naked form, and in the disposition of the drapery, the difference between one artist and another is principally seen. But if he is compelled to exhibit the modern dress, the naked form is entirely hid, and the drapery is already disposed by the skill of the tailor. Were a Phidias to obey such absurd commands, he would please no more than an ordinary sculptor; since, in the inferior parts of every art, the learned and the ignorant are nearly upon a level.

"These were probably among the reasons that induced the sculptor of that wonderful figure of Laocoen to exhibit him naked, notwithstanding he was surprised in the act of sacrificing to Apollo, and consequently ought to have been shown in his sacerdotal habits, if those greater reasons had not preponderated. Art is not yet in so high estimation with us as to obtain so great a sacrifice as the ancients made, especially the Grecians, who suffered themselves to be represented naked, whether they were generals, lawgivers, or kings."

We certainly would not represent our kings and lawgivers naked; and, in painting at least, it is almost equally clear, that they could not be represented in dresses notoriously unlike those of the age in which they lived. It seems to follow that an artist must labour under a considerable disadvantage in exhibiting a style



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of apparel which, though exceedingly convenient and fit for our climate, is so destitute of beauty and picturesqueness, that it is always avoided in a full length portrait, where any pretence can be found for a different costume. If, in some instances, scriptural, mythological, or poetical subjects were permitted, a freer scope at least would be given for the excellencies of the highest style.

I should forbear from any remark upon the historical events which Lord Mahon has indicated as fitted to appear on the walls of the New Houses of Parliament, if, having formerly thrown out some doubts as to the facility of finding altogether proper subjects, I might not appear negligent in not having thought of these. Some of them probably would be well adapted to the place; but I should hesitate as to others. Besides the condition of historical importance which I have already mentioned, it seems necessary, in relation to such a selection, that the event should be nationally honourable. There are facts of great interest to a reader, over which we ought to draw a veil. All state trials, as far as I remember, and certainly that to which Lord Mahon particularly alludes, are in this predicament. Nations have never celebrated on their public monuments anything but their pomp and pride. There have been many unfortunate days of battles in the annals of France, but we shall not find them on the walls of Versailles. It might not be difficult to point out objections of a different nature to some of the events which Lord Mahon has mentioned; and it may be said generally, that many subjects may be extremely well adapted to a private collection which, by encouraging sympathies, in any direction, counter to our constitutional policy, as well as by numerous other grounds of exception, could not properly be selected as commemorative of British history.

I remain, my dear Sir,

Very faithfully yours,

C. L. Eastlake, Esq.,

*Secretary to the Commission on the Fine Arts.*

HENRY HALLAM.



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## No. 12.

THE SAME SUBJECT CONSIDERED WITH REFERENCE TO  
THE NATURE AND VARIOUS STYLES OF THE FORMATIVE ARTS; BY THE SECRETARY.

The same subject considered with reference to the nature and various styles of the Formative Arts; by the Secretary.

THE question respecting the selection of fit subjects for painting, in the decoration of an important building, cannot be fairly considered without referring to the nature of the art itself, and the variety of its styles.

The general nature of the formative arts as distinguished from language or description, from which their subjects are often taken, is too familiar to require much comment. It may suffice to advert to those principles of representation which have been derived from such a comparison, and which affect the question proposed.

In a subject taken from description it is required that the impression conveyed should be as nearly as possible equivalent to that of the written narrative; and this translation (for such it is) can rarely be accomplished without some deviation from the letter of the original, in order to render its true meaning. It follows that where it is absolutely impossible for painting, which represents what passes in a single moment, and in one view, to convey an impression equivalent to a given description, that description cannot be said to furnish a good subject for representation.

Sir Joshua Reynolds gives an instance of an ill-adapted subject of this kind which was recommended to a painter. "It was what passed between James II. and the old Earl of Bedford in the Council which was held just before the Revolution.\* This is a very striking piece of history; but so far from being a proper subject, that it unluckily possesses no one requisite necessary for a picture; it has a retrospect to other circumstances of history of a very complicated nature; it marks no general or intelligible action or passion," &c.

The question here is not whether a good picture could be made out of two persons in conversation; but whether the precise story could be told. It is evident that it could not; and that the representation could not be equivalent to the description.

"There are many subjects," the same writer observes, "which, though very interesting to the reader, would make no figure in representation; such are those subjects which consist in any long series of action, the parts of which have very much dependency each on the other; or where any remarkable point or turn of verbal expression makes a part of the excellence of the story; or where it has its effect from allusion to circumstances not present."

Among the changes which a subject may undergo in being transferred from description to representation may be mentioned the omission of circumstances which, however forcible and satisfactory in words, would be disagreeable when presented to the sight. One well-known instance may suffice. In the *Æneid* the serpent coils itself twice round the neck of Laocoon. Suppose some Mæcenas, more conversant in poetry than art, were to employ a sculptor or painter to copy this description literally; the admirable lines of Virgil, thus rendered, would produce a tasteless work of art.†

Not only the forms, but the colours of description, might sometimes be unpleasant to the sight. Moral associations, or moral epithets, may render all

\* Dalrymple's Memoirs. The following appears to be the incident referred to:—"As soon as James entered the city, he summoned an assembly of the Peers to ask their advice, and to make an apology to them for not having called a Parliament. In passing to the Council he met with a shock, perhaps as severe as any he had felt. Meeting the father of the unfortunate Lord Russell, the old Earl of Bedford, who had offered 100,000*l.* for his son's life, but which the King, when Duke of York, had prevailed with his brother to refuse; he said to the Earl, 'My Lord, you are a good man; you have much interest with the Peers; you can do me service with them to-day.' 'I once had a son,' answered the Earl, sighing, 'who could have served your Majesty upon this occasion.' James was struck motionless."

† See Lessing, "*Laokoon oder über die Grenzen der Malerei und Poesie*," where this subject is fully treated.



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colours and their combinations pleasing in words, however unsatisfactory they might be to the eye.

To insist, therefore, that a work of art should be absolutely faithful to the description from which it is taken (though that description might be excellent in itself, and true to the conditions of eloquent language,) might be sometimes fatal to its success.

The restriction of representation to a single moment, and a limited space, has suggested various liberties in Painting and Sculpture, in order to render the impression as nearly as possible equivalent to that of the story represented. For example, in Raphael's celebrated painting, representing the possessed boy brought to the apostles while Christ was transfigured on Mount Tabor, the painter has taken the liberty of bringing the figures of the Redeemer, and those who were with him on the Mount during his transfiguration, near, and has reduced the mountain to a hillock. This is an instance of a great liberty taken with space, but not with time, since the two events represented may be supposed to have happened together, and assuming the above to be the title or subject of the picture, it is evident, that in order to be equivalent to the description, the scene of the transfiguration required to be made prominent. The ultimate object of the artist in proposing such a subject to himself it is not necessary here to inquire into.

The liberties taken with time are much more common, but they are only considered excusable in historic art, when they greatly increase the force of the impression, and render it on the whole a more intelligible translation of the description. It is to be observed that the great artist before mentioned, in most of his Scripture subjects, does not depart in this respect from the letter of sacred history.

The liberties taken with the personal appearance of historical characters are thus defended by Reynolds. "How much the great style exacts from its professors to conceive and represent their subjects in a poetical manner, not confined to mere matter of fact, may be seen in the Cartoons. In all the pictures in which the painter has represented the Apostles he has drawn them with great nobleness; he has given them as much dignity as the human figure is capable of receiving; yet we are expressly told in Scripture that they had no such respectable appearance; and of St. Paul, in particular, we are told by himself, that his bodily presence was mean. A painter must compensate the natural deficiencies of his art. He cannot, like the poet or historian, expatiate, and impress the mind with great veneration for the character of the hero or saint he represents, though he lets us know, at the same time, that the saint was deformed, or the hero lame. The painter has no other means of giving an idea of the dignity of the mind, but by that external appearance which grandeur of thought does generally, though not always, impress on the countenance; and by that correspondence of figure to sentiment and situation which all men wish but cannot command. The painter ought to give all that he possibly can, since there are so many circumstances of true greatness that he cannot give at all. He cannot make his hero talk like a great man; he must make him look like one."

The precept here given, in its application to historical painting properly so called, may require to be received with caution; and the great authority referred to by Reynolds may be quoted on the other side as having attained the grandeur of his style, at least without losing himself in rapid generalization, a defect so frequent in the later Italian schools. The rule is chiefly applicable to works of large dimensions and requiring to be seen at some distance; but in paintings which admit of nearer view, the power of expression has often triumphed over unpleasing forms.

The liberties taken with costume are notorious, and are frequent among the great masters. Their sole object seems to have been to be true to the imagination. Even in the instance of Nicholas Poussin,—the most remarkable of the older painters for attention to costume, the air of remote antiquity, the classic probability which he contrives to give to his works are addressed quite as much to the imagination as to the erudition of the spectator, and the artist's materials are selected or modified according to their applicability to this larger purpose, for he is frequently incorrect in the mere scholarship of costume. The rage for classic research in some modern (now nearly extinct) continental schools often led to the reverse of this principle, viz., the habit of addressing the understanding rather than the imagination. The weapons of Homer's warriors were chiefly tempered copper,\*

\* Millin *Minéralogie Homérique*, p. 133.



not steel; but as few persons are accustomed to associate this circumstance with their conception of Homeric battles, the representation (for such representations have appeared) was unsatisfactory, though true.

The extent of modern antiquarian researches, in increasing information in archæology, has increased the number of critics; and to be true even to the imagination, now, a painter requires to be more attentive to the details in question than the earlier artists were. But the character of art is unchangeable, and the materials of costume are still to be considered subservient to the end of representation. Notwithstanding the gross errors in costume, which are observable in the pictures of the Venetian and Flemish masters, it will be remembered that such errors have scarcely weighed in the balance when their merit as artists has been considered, and that, on the other hand, the most rigid correctness in costume would never of itself be sufficient to constitute a fine picture.

The practice of the great Italian painters resembled that of the artists of antiquity. Their first care was to avoid as much as possible a *modern* appearance and ordinary associations in dress; and this was frequently extended even to contemporary subjects and portraits. In selecting obsolete costumes they were at least sure that taste could not alter respecting them, or that if any reaction took place it would be in favour of such costumes. The dress being once removed from the immediate *present*, they were not particular about the precise period of a subject, and were guided chiefly by the demands of the art. Thus Giorgione appears to have dressed his figures in costumes older than those of the period in which he lived.\* Raphael, who willingly introduced the flowing robes of the clergy, and religious orders (unaltered from much earlier times), and the armour and habiliments of Swiss guards (uncommon from their foreign appearance), took great liberties with the general costume of the period in which he lived.

The same freedom is known to have been exercised by the Greek sculptors. "It is certain," observes Visconti,† "that the costumes of Greek and Roman statues are not in general those of the time, but belong to an earlier period." The liberty of representing heroes undressed is well known. "No hunter ever went to the chase so little attired as the Meleager of the Vatican. No warrior ever appeared in the field like the hero mis-called the fighting gladiator. Achilles was not present at the council of Agamemnon as he is represented in a bas-relief of the capital; Laocoon did not officiate as a priest naked. The care taken by Ulysses to appear with decorum before the daughter of Alcinous, proves that Jason could not have presented himself naked at the court of Æetes, or at that of the king of Corinth, when he conversed with Medea or Creusa, although in various bas-reliefs he is so represented." "The statues of distinguished Grecians, Pindar, Euripides, Demosthenes, Aristotle, and others, which are undoubtedly iconic, are dressed only in a large mantle, thrown in a picturesque manner over the figure. This costume was never that of the Greeks; some of the Cynics only had adopted it."

Even in later times, and when the actual costume is somewhat familiar, "the statues of Romans, such as Pompey, Agrippa, Augustus, &c., are naked, or with drapery only, as an unimportant accessory."

"The ancient sculptors were less free when they represented events of their own time on triumphal arches or other public monuments, but, not to mention the introduction of allegorical figures, they still took great liberties with the costume of the period. The details of dress which, from whatever cause, happen to be introduced in the figures in the Trajan column, prove how much was suppressed on other occasions. Other works of the time of Trajan, executed perhaps by the same artists, offer not the slightest trace of these details." In the bas-reliefs in question the soldiers wear a sort of neckcloth (*focale*), and the upper open part of their tunics is furnished with a row of buttons.

As the art declined the costume was represented more faithfully. "The *læna* (later known by the name of *lorum*), though belonging to the ancient Roman costume, first appears in works of art of the time of Septimius Severus. The consuls are rudely represented on the ivory diptychs of a later period in all the pomp of their official dress. But in works of a better age no Roman magistrate is ever represented with the *prætecta*, no senator with the *laticlave*,‡ no patrician

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\* The story of Rembrandt's collection of old costumes indicates the same taste.

† Opere, vol. iii. p. 47.

‡ The stripes and borders of the *trabea*, and the *prætecta* (varieties of the toga), and the *latus clavus* on the tunic, being only coloured additions to the dress, would hardly be found in good sculpture. They are, however, represented by indented lines on later and inferior works.



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with the *crescent* in his sandal; although these were respectively the badges of their rank. The *umbo*, or knot of the toga on the breast, is in like manner represented in no statue. It is scarcely necessary to add that the principal garments are worn next to the skin in statues, whereas the writers of both languages make mention of *indusium*, *subucula*, *hypobasis* and *hypodytes*."

These various examples may be sufficient to show that the great aim of the fine arts (as regards their external form), viz., the representation of what is beautiful, has, in the best ages of art, been considered paramount to literal fidelity of costume.

Many of the licences above adverted to are regulated by the style of the art; different subjects, indeed, suppose different modes of imitation, and even different dimensions. The imitation of the details of dress is one of the points which characterize works of art of moderate size; for the fullest means of imitation which painting can employ are, strictly speaking, most appreciable in such dimensions, as coming within the range of most distinct vision; and hence, the more complete those means, the more the introduction of accidental circumstances is compatible with due gradation. But, as dimensions and distance increase, or, as the scale of effect which represents the differences of nature, from whatever cause, becomes less full, or less appreciable, the objects represented require to be selected with an especial regard to their importance, beauty, and character.

The extreme principle which may be deduced from these considerations is, that in proportion as the means of imitation become circumscribed, the representation of inanimate objects becomes less satisfactory; an exception being necessary in the instance of drapery (in the sense of dress) since it is capable of indicating the living form.

An isolated figure of a Dutch boor, by Teniers, or Ostade,—admitted to be unobjectionable while accompanied by the qualities which characterize the style of those masters,—if reduced to a silhouette on a vase, or enlarged to a marble statue, or magnified to a colossal painting (supposing it to undergo the modifications suited to such conditions), would become a form of beauty.

The instances where this necessity of reducing art to its essentials may exist in painting must of course be rare; but works which combine colossal dimensions, with limited means of imitation, may be allowed to come under the description in question. Such are the frescos of Michael Angelo, in the Sistine chapel, in which, as Reynolds observes, the great artist aimed at little more than can be accomplished in sculpture.

The degree in which a somewhat restricted mode of imitation, for example that of fresco, can be safely applied to the representation of inanimate objects, where the figures are of ordinary size, is best exemplified by Raphael's later works in the Vatican; such as the Heliodorus, the Miracle of Bolsena, the Attila, and the Deliverance of Peter. These works are in an elevated style of art, and are the most perfect examples extant of fresco-painting; yet they are by no means deficient, even to modern eyes, in what is called picturesque effect, and that this effect is greatly assisted by the costumes, armour, and accessories, there can be no doubt.

In fit dimensions, and with all the resources of oil-painting, the latitude with regard to the selection of subjects is again greatly increased. But it is not to be supposed that the essential conditions of art ever cease, even in the lowest and most literal styles. The defective forms and ordinary incidents of the Flemish and Dutch painters would not command admiration of themselves; the real attraction in the works of those masters consists in the excellence of their colouring, and the consummate skill displayed in their *chiaro-scuro* and composition. Sculpture has but one style, and beauty, if excluded from form, is attainable in that art by no other means; but, in painting the *sum* of beauty may be made up by colouring, and by other qualities strictly constituting the specific style of the art. It may be added, that the united sense of mankind has never failed to award its approbation to works, whatever may be their general defects, which assert and depend on the powers exclusively possessed by the art to which they belong.

But the end of all the fine arts, as sources of mental pleasure or moral culture, offers a more enlarged criterion by which to estimate the worth of different schools; and beauty and selection in form—a recommendation which the schools last referred to, want, is, among other qualities, a necessary consequence of this higher aim.

Among the various styles of painting and the modifications attending them, it is



here necessary to consider such as are fit for the permanent decoration of public buildings, and the subjects which may be appropriate in the present case. In ministering to the tastes of individuals, the arts may be as varied in their character as the varieties of minds, or of the same mind at different moments, may seem to demand; but in addressing, or being supposed to address a nation, their language requires to be always dignified. If mere magnificence and splendour have been sometimes confounded with grandeur, from the reigning taste of a period, the general intention has been nevertheless the same.

The evidence of this homage to the public (in its largest sense) is not less necessary in the imitative arts than in architecture, which, in all ages, has marked its national and public monuments with a grandeur (or what has been intended for it) not merely depending on the purpose of the edifice, but addressed, as it were, to the ideal spectator.

And here it may be allowable to repeat a remark often made, yet too often forgotten in practice, viz., that if magnitude and height have generally been the characteristics of important architectural monuments, the remaining condition of sufficient space for the spectator to receive the impression is indispensable. In Italy, for example in Florence, Siena, and Venice, the public buildings have an effect which some edifices of thrice their magnitude, in other cities, fail to produce, merely because the condition of space is denied. The ancients, and the Italians of the middle ages, seem to have considered that obedience to laws, respect for institutions, and the emotions of patriotism, are likely to be kept alive when public buildings produce the impression of which they are capable, by being duly displayed; when the poetry of the architect can affect the imagination.

The imitative arts, applied to public purposes, require in like manner dignity of style. The term "monumental" has been, of late years, employed to designate works in Painting and Sculpture, which are of universal or of national interest. Their sources are Religion, Patriotism, and Poetry. Their purpose is to edify, by the highest examples and the highest associations, to stimulate the love of national glory, and to minister to the pleasures of the mind.

The variety of these general objects supposes a corresponding latitude in the artist's aim, which is at last defined by the character of that section of the public which is supposed to be addressed. The works of art which the refined citizens of Athens selected for academies and places which the learned alone were supposed to frequent, often exhibited recondite subjects from the poets; but the portico, which was the daily resort of the common people, was adorned with a painting of the Battle of Marathon.

The edifice now in progress at Westminster, is strictly and officially called "Her Majesty's Palace at Westminster, in which Her Parliament is wont to assemble." It is, therefore, a Royal Palace permanently devoted to the purposes of Government and Legislation; and the circumstance of the Parliament, or Lords and Commons, meeting within its precincts, represents the combination of those elements of power with those of the Throne, which is characteristic of the English constitution.

In the introduction of Painting and Sculpture for the decoration of such an edifice, it might therefore be presumed that the subjects should relate to this constitutional union of the powers of the State, the situation and office of the several halls proposed to be decorated suggesting the order and application of such subjects.

The history of the Fine Arts employed as in this case, shows that it has always been considered desirable to connect a patriotic or moral object with that of mere decoration. The condition of a pleasing effect on the eye is to be considered indispensable, but the artist has, in the most approved examples, combined this with a higher gratification. The fact that on many occasions a hall or gallery permanently decorated with works of art might, like the rooms of the Vatican, serve merely as a passage, is not to be considered of weight, for the same argument would excuse incompleteness of execution and all kinds of defects. Excellence is supposed to be required, and the perfection of painting consists in more than a momentary appeal to the eye. As a guide at least to the artist, it may be assumed that it should be his aim to produce an impression on the minds of those whom he is supposed to address, and it is this principle which, it is conceived, should partly regulate the choice of subjects.

Let it be supposed, for a moment, that Westminster Hall is to be adorned

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with paintings. The place, being always open to the public, might contain a selection of subjects from British History, especially such as relate to warlike achievements, the vastness of the empire, and great commercial and civil events; subjects calculated to inspire the citizen with loyalty, patriotism, and enterprize.

The Guard-room, or ante-chamber to the Robing-room, might present subjects relating to the defence of the Throne, the laws, and the country; subjects exhibiting the military power employed to protect.

In St. Stephen's Hall and the corridors adjoining, the subjects might serve to define the constitutional rights and duties, and to exhibit the acts and services of churchmen, statesmen and warriors, in their relation to the government of the country and as loyal subjects.

In the Robing-room the artist might endeavour to define the power and privileges, the virtues and duties, with which the Throne is invested.

The Victoria Gallery offers, perhaps, the fullest scope for a comprehensive design in an elevated style of art. If so adorned, the fittest theme seems to be the abstract one of Legislation; if devoted to British History, the most appropriate subjects might be the acts of the Sovereigns of England; or (in the event of Westminster Hall not being adorned with paintings) subjects relating to the extended dominion, the power and greatness of the nation.\*

There seems no reason to exclude allegory from those portions of the edifice where the spectators may be supposed to be as much interested with the display of the art itself as with the mere subject. "What has been so often said," observes Reynolds, "to the disadvantage of allegorical poetry,—that it is tedious and uninteresting,—cannot with the same propriety be applied to painting, where the interest is of a different kind. If allegorical painting produces a greater variety of ideal beauty, a richer a more various and delightful composition, and gives to the artist a greater opportunity of exhibiting his skill, all the interest he wishes for is accomplished; such a picture not only attracts, but fixes the attention."

The various classes of subjects here suggested, have reference to the various spectators who may be supposed to contemplate them. Of this there is a high example.

The Cartoons of Raphael, which are so often justly cited as examples for the grandest style of historic composition, are also remarkable for having been especially calculated to produce an impression in the minds of the spectators to whom they were originally addressed. The tapestries for which the Cartoons served as models were hung in the Sistine Chapel round the Presbyterium, or portion of the chapel allotted to the Dignitaries of the Church. There were assembled, during the performance of the religious rites the Pope and the Cardinals, and the artist undertook to place before the eyes of the Head of the Church, and before the eyes of those who might succeed him in his office, the history of the Apostles of Christ. It is to be remarked that other artists, including Michael Angelo, had already painted in this chapel. The walls at a certain height were adorned with works by Perugino, Signorelli, Ghirlandajo, and others, representing the histories of Moses and Christ. The ceiling was painted by Michael Angelo, with the whole scheme of the Fall and Promised Redemption of Man. But it can hardly be said that these subjects, however sublime, had any especial reference to the actual spectators, or that they were more addressed to them than to the rest of the Christian community. It was reserved for Raphael to make a more direct appeal to those whom he considered he was addressing, by subjects which at the same time followed the histories before treated in chronological order.

The precise situation of each of the subjects of the Cartoons round the walls of the Presbyterium (before Michael Angelo's Last Judgment was painted) was first ascertained by an enlightened lover of art,—the Chevalier Bunsen.† The order of the subjects was as follows:—On the end wall, to the left of the altar,‡ was the Calling of Peter (commonly called the Miraculous Draught of Fishes). The first subject following, on the side wall, was Christ's Charge to Peter. The next compartment was partly occupied by the Pope's Throne, and the remaining space was filled with the smaller subject of the Stoning of Stephen. Next came the subject

\* At the time this was written it was not decided that there should be paintings in the House of Lords.

† "Beschreibung der Stadt Rom," vol. ii. part 2, p. 408.

‡ Left of a spectator facing the altar.



of Peter and John healing the Lame Man at the Gate of the Temple. Last on that side was the Death of Ananias. To the right of the altar, corresponding with the Calling of Peter, was the Conversion of Paul. The first subject following on the side wall was Elymas the Sorcerer struck with Blindness. The next subject was Paul and Barnabas at Lystra. The next Paul preaching at Athens. The remaining compartment, greatly reduced by the gallery of the choristers, was occupied by the small tapestry of Paul in Prison during the Earthquake.

Thus the subject of the Calling of Peter (the Miraculous Draught of Fishes), was on that side of the altar nearest to the throne; again, the Charge to Peter, "Feed my sheep," and the heroism of the first martyr, met the Pontiff's eyes when he approached his seat. The original cartoon of the Stoning of Stephen is lost; that of the Calling of the chief of the Apostles is at Hampton Court. Whoever recollects, in the cartoon, the deep humility in the expression and attitude of Peter kneeling in the boat before Christ, may now also reflect that at the distance of a few paces the "Successor of the Apostle" contemplated this scene from the highest of earthly thrones. These associations may be easily pursued by considering the situation and import of the various subjects. The authority, the miraculous powers, the duties and the sacrifices of the church, the propagation of the faith, persecution, martyrdom,—such were the warning and inspiring themes which Raphael placed around the papal greatness.\*

This example may suffice to show that there cannot be a safer or higher principle in the selection of subjects than that of adapting them to the spectators who may be supposed to contemplate them. It is not necessary to inquire whether a religious, a moral, or a patriotic lesson can at all times be conveyed by a painting; it is enough to assume such a possibility as a consistent ground-work for the selection required.

But the principle of generally adapting subjects to the character of the place merely, without reference to the special inmates, would be less likely to suggest expressive and touching incidents in history, and on the other hand might exclude, without reason, the higher flights of imagination.

The restrictions imposed on the selection and treatment of subjects by the nature of the art itself, are much more rigid in the case of sculpture, which, strictly speaking, has but one style. The principle, that in proportion as the means of representation become circumscribed the imitation of inanimate objects becomes less satisfactory—is here especially applicable. The surface of life, either alone, or with drapery that indicates the form or adorns it, was with the Greek sculptors the chief object of imitation.

As in considering the claims of painting it is desirable to keep the highest style in view, though that style may be seldom attainable or seldom applicable, so in sculpture, a description of the practice of the ancients in their best works may not be out of place here, although it is too certain that modern habits and associations may often render it impossible to conform to the example.

It will be needless to dwell on the more obvious requisites of sculpture; the necessity of beauty in an art which can conceal nothing; the necessity of balancing its mere weight, and the degree of symmetry in composition that results from it; or the general laws, applicable to all the arts of design, of proportion, breadth, gradation of quantities, and contrast. It is proposed here chiefly to consider its *specific* style,† as more directly affecting the question of the selection of subjects fitted for it. For this purpose it will be necessary to ascend to its simplest elements.

The art of sculpture imitates with more or less completeness the real bulk of objects, their substance and form, but it does not imitate their colour. This limitation is the effect of good taste; it is by no means from actual impossibility, but because the end of genuine illusion would be defeated by the attempt. A statue coloured to the life might deceive the spectator for a moment, but he would presently discover that life and motion were wanting; and the imitation would be consequently pronounced to be incomplete. Whatever is attempted by the arts,

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\* See "Kugler's Hand-Book to the History of Painting," vol. i. p. 317.

† The *general* style of the formative arts is the result of a principle of selection which necessarily limits imitation. Such general style consists, therefore, in qualities which distinguish those arts from nature. The *specific* style of any one of the arts consists in the effective use of those particular means of imitation which distinguish it from the other arts. Style is complete when the spectator is not reminded of any want which another art or which nature could supply.



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the perfection of style requires that the imitation, however really imperfect with reference to nature, or even with reference to other modes of representation, should suggest no want. The imagination then consents to the illusion, though the senses are far from being deceived.

As it is well known that the ancients occasionally added colour to their statues it will be necessary to consider this difficulty at once. It may be observed that the colours employed were probably never intended to increase the resemblance of the object to nature, but that they served only to ensure distinctness or were merely for ornament. The gilding of the hair, for instance, however objectionable, would not be condemned on the ground of its being too close an imitation of real hair. So also the colour which was appropriated to the statues of Mercury, Bacchus, and Pan would never be mistaken for flesh. Sometimes the accessories only were coloured. An epigram ascribed to Virgil alludes to a statue of Amor with party-coloured wings and a painted quiver. But the mixed materials of some of the statues even of Phidias, the gems inserted for eyes, and the silver nails of other figures,\* all indicate a practice which the taste of modern artists condemn, and which was, perhaps, condemned by the ancient sculptors also. In many cases religious devotion may have interfered to decorate a statue, as paintings of the Madonna are sometimes adorned with real necklaces and crowns. In the instance of the chryselephantine statue of Minerva by Phidias, the Athenians insisted that the materials should be of the richest kind.

Notwithstanding these facts and the difficulty of altogether exculpating the artists, it is quite certain that it was impossible to carry further than they did those judicious conventions in sculpture which supply the absence of colour. It may therefore be presumed that such supposed absence of colour was, with the ancients, an essential condition of the art; and it will appear that this condition materially affected its executive style.

It would indeed soon be apparent that the differences which colours in nature present, for example, in the distinction of the face from the hair, and of the drapery from the flesh, require to be met in sculpture by some adequate or equivalent differences; hence, the contrasts adopted were either greatly conventional or dictated such a choice of nature as was best calculated to supply the absent quality.

It will first be necessary to inquire what degree of resemblance was proposed in the imitation of the living form. In the fine examples of sculpture the surface of the skin, though free from minute accidents, is imitated closely. The polish is however uniform; first, because any varieties in this respect could not be distinguished at a due distance; and secondly, because a rough surface on marble in the open air is sure to hasten the corroding effect of time by affording minute receptacles for dust or rain, while in interiors the rough portions would be soonest soiled.†

In polishing the marble the ancient sculptors seem to have been careful not to obliterate or soften too much the sharp ridges of the features, such as the edges of the eyelids, lips, &c. These sharpnesses were preserved, and sometimes exaggerated, in order to command a pronounced light and shade on the features at a considerable distance. Such contrivances, it is almost needless to say, were in a great measure dispensed with in statues intended for near inspection. Lastly, the marble received a varnish, (rather to protect the surface than to give it gloss,) the ingredients of which may be gathered from a passage in Vitruvius.‡

These modes of finishing the surface are detailed because it is of importance to remark that this was the extent of the imitation. The varnish, doubtless, would give mellowness to the colour of the marble; but it will be fair to assume that a statue thus finished was nearly white.

The flesh is always the master object of imitation in the antique statues; the other substances, drapery, armour, hair, or whatever they may be, are treated as accessories, to give value and truth to the naked. It follows that the differences of colour which, as before observed, are met by some equivalent differences in the colourless marble, are solely expressed in the accessories,—the principal object

\* See Pausanias, who, in his description of Greek statues, gives a variety of such examples.

† The Laocoon is often quoted, on the authority of Winkelmann, as an instance of an antique work finished with the file; but a careful inspection shows that the marks of the instrument are subsequent to the polish. It is probable that such marks are no older than the period when the group was discovered, when this mode may have been adopted to clean it. The Farnese Hercules was unfortunately so treated before it migrated from Rome to Naples.

‡ L. 7, c. 9.



imitated being nearest to reality, and never, as it were, abandoning its supremacy in this respect. But, it will have been seen that when all was done the marble flesh was in itself a convention, owing to the absence of colour; it was therefore the business of taste to take care that the spectator should never be reminded of this want.

Drapery, which in nature may be supposed to be different in colour, and is certainly different in texture, was accordingly made to differ from the appearance of the flesh, especially when they were in immediate juxta-position. Thus, although in marble the colour of the drapery is the same as that of the flesh, it is generally so treated that the eye is enabled, instantly and at a considerable distance, to distinguish the two, and nature is thus successfully imitated. The requisite contrast is generally effected by means of folds varying in direction and quantity according to the portions of the figure with which they are in contact. The difference which the colours of nature exhibit is thus represented by another kind of difference, but which is still in nature.

Simple and allowable as this principle of imitation seems to be, it was rejected by the Italian sculptors of the seventeenth century, as their practice evidently shows. In their works the flesh is often confounded with flat drapery (which when projecting from the figure has sometimes the effect of masses of rock), from a mistaken endeavour to give the breadth which is desirable in painting. It is to be remarked that the broad masses of drapery which occur in the antique are always so contrived as to leave no doubt on the mind of the spectator respecting the substance.

Again, in nature it is possible for hair to be so smooth as to offer scarcely any difference in surface from the flesh. Indiscriminate imitation has also had its advocates in this particular, and many Italian statues of the period referred to want colour to make the hair distinct from the face. The hair in the antique, whether crisp in its undulations, like that of the Venus of Milo; or soft like that of the Medicean Venus; or bristled in unequal masses, like that of the dying Gladiator; or elaborately true, like that of the Lucius Verus; or whether even, as in the early Greek works, it is represented by undulating scratches, or by a series of regular curls; \* it is always more or less rough and channelled so as to present a surface, sometimes from its deep shades almost approaching a mass of dark, opposed to the face. All this is, after all, only a judicious choice, and a skilful translation of nature.

In these, and similar modes of distinction, as the accessories are treated in a relative and comparative manner, they cannot possibly be so near to nature as the flesh. This relative effect is generally compatible with the admission of some or more of the proper qualities of the accessories; but it sometimes happens that, in them, the relative effect alone is studied. Thus, a detached portion of the hair of the Laocoon, or of the Dying Gladiator, would hardly be recognised for what it represents; the same might be said of detached portions of some draperies. This large principle of imitation is not to be recognised in less perfect examples of the art. The sculpture of the time of Hadrian, even when of colossal size, and requiring to be seen at some distance, is indiscriminately finished throughout. The master object of imitation is consequently less effective.

The possibility of imitating drapery literally, accounts for some of the practices of the ancient sculptors which, judicious as they were, have been sometimes objected to. Difficult as it may be supposed to be to imitate a flexible substance in stone, the surface which drapery presents in a quiescent state may be copied in marble so as to produce illusion. For, the surface being completely rendered, we have only to suppose the original drapery to be white in colour, and the imitation in white marble is at once on a level with all absolute facsimiles. The consequence would be, that in a white marble statue with drapery thus literally copied from nature, we should immediately discover that the flesh was *not* of the natural colour,—a discovery which we should never be permitted to make. The flesh, from wanting colour, sets out with a departure from nature, and taste requires that no other substance should surpass it in resemblance to its prototype: as before observed, this generally follows when the accessories are treated in a merely relative manner. We should therefore pause before we condemn the occasional squareness, straightness, and parallelism of the folds in some antique specimens, since this not only serves to distinguish the drapery from the undulating outline and roundness of the

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\* In coins, resembling dots or globules. The expression of Burke, "The artificial infinite is composed of multitude and uniformity," was the sole principle with the early artists. In the outlines on the vases, sand strewed on the ground is expressed by a line of regular dots.



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limits, but gives it that degree of conventional treatment, which prevents it from surpassing the flesh in mere truth of imitation. Thus the art is true to its own conditions, and this, at whatever cost attained, is necessary to constitute style.

The very different practice of the sculptors of the 17th and 18th centuries, Algardi, Bernini, Puget, Le Gros, and others, justly celebrated as they are on many accounts, can hardly be supposed to have existed without a decided disapproval of the system of the ancients. A French sculptor, about the middle of the last century, pronounced the draperies of the antique to be "without taste, without intelligence, and without truth." This criticism of Falconet, often repeated in his Essays, is quite consistent with his defence of absolute imitation, which, as has been seen, is most possible, or rather only possible, in subordinate objects.

The restrictions which the above considerations impose on the absolute imitation of drapery cannot, however, extend to the treatment of the hair; not only because an exact imitation of the substance is here next to impossible, but also because it is even more unlike its original in colour than the face is; and hence, provided it preserve its relative effect, it may safely do its utmost in imitation without any danger of being truer than the marble flesh. Its varieties of execution would only depend on situation, dimensions, the nature of the material, and the character of the subject.

With reference to dimensions and distance it is to be observed that there might be cases where, from the smallness of figures as compared with the distance at which they could be seen, (suppose the pediment of a temple,) the conventions referred to would be inadequate to produce the apparent distinction of substances without such exaggeration as would be altogether inconsistent with the imitation of nature. Under such circumstances the contrivances in question do not keep pace with the distance, and it is probable that these were the cases where the aid of colour was resorted to.

It must be evident that, without colour, the expedients, however violent, which are intended to correct the indistinctness of distance, must, sooner or later, cease to produce any effect; and the point at which the Greek sculptors stopped seems to have been defined by the law of never suffering such conventions to interfere with the apparent imitation of nature while the work was seen at the distance which its size required. The consequence is, that works which for two thousand years, were placed at such a height that their finer merits could not be appreciated, have been found worthy to be enshrined as gems in modern museums,—have been found to combine a perfect intelligence of the specific style of sculpture with an unsurpassed truth of imitation.

The purpose of the present remarks requires, however, that this specific style should be kept chiefly in view.

The *colour* of white marble, which, it appears, may sometimes increase the illusion of drapery, is not the only quality by means of which some substances may resemble nature more literally than the marble flesh can. The qualities of smoothness, of hardness, of polish, of sharpness, of rigidity, may be perfectly rendered by marble. It is difficult to conceive a greater accumulation of difficulties for a sculptor aiming at the specific style of his art to contend with, than the representation of a personage in the modern military dress. The smoothness and whiteness of leather belts, and other portions of the dress, may be imitated to illusion in white and smooth marble. The polish, the hardness and sharpness of metal, and the rigidity even of softer materials, are all qualities easily to be had of stone; yet the white marble flesh is required to be nearest to nature, though surrounded by rival substances that, in many cases, may become absolute facsimiles of their originals. The consequence of the direct and unrestrained imitation of the details in question is, that the flesh, however finished, looks petrified and colourless, for objects of very inferior importance, even to the buttons, are much nearer to nature. The objection to these details, from their unpleasant or unmeaning forms, is here left out of the account.

The material of bronze is commonly preferred for such subjects, partly, perhaps, because it may be supposed to differ more equally and consistently from the colours of nature; but even this may be questionable, for many surfaces, and even hues, will surpass the resemblance of the flesh to nature. It is also to be observed, that certain thin materials which cannot be expressed in marble, are capable of being copied to illusion in bronze, and, as usual, at the expense of the master object of imitation.



From its possessing less command of light and shade than marble, bronze is generally contrived to present an intelligible and characteristic form by its mere outline. The strength of the material, which enables the sculptor to do away with the supports that are necessary in marble, facilitates this object. A complicated or contorted attitude would thus be considered unfit for a bronze figure intended chiefly to be seen at some distance, since the mere outline, which would alone be visible, would be unintelligible. But, on the other hand, a statue in this material intended for an interior, where it could be nearly and minutely inspected, can require no such restrictions. Thus the bronze (in the capitol at Rome) of the boy pulling the thorn out of his foot, though in a contorted attitude, was evidently intended, from its size and composition, to ornament an interior.

A colossal statue, of whatever material, when intended to be seen chiefly at a distance, is treated on the larger principle, and will not generally be found to have its attitude accommodated for a near view also. But when a figure of colossal dimensions can only be seen near, common sense seems to demand that the head should be inclined downwards, otherwise the face must necessarily be foreshortened, and imperfectly seen. Much has been said of the imitation, intended by Phidias, of the *Homeric nod* in his statue of Jupiter at Olympia; but when we consider the colossal size of the figure, and the limited distance at which it could be seen in the interior of the temple, we at once see a sufficient reason why the head should look down.

It has been seen that the differences of colour which nature presents, and by which we are chiefly enabled to distinguish objects, are met in sculpture by more or less conventional means; but the comparison of these differences can extend only to the component surfaces of one and the same figure. A figure entirely draped beside one that is not so, like the group called Papirius and his mother (or Orestes and his sister,) seems to extend the scale, but in truth, except where the different substances are in contact, the opposition, as a representative of colour, is scarcely apparent. In general, therefore, it may be affirmed that it is beyond the powers of sculpture to distinguish one entire figure from another by any convention which can represent a contrast of colour. The difference of complexion between a Hercules and an Omphale, for instance, is not attempted; hence the limitations of the art in grouping; for notwithstanding the similarity of colour, it is necessary that the eye should distinguish every figure without effort.

Even in single figures the distinction between the drapery and the flesh is chiefly expressed where they meet, and are immediately opposed to each other; in other parts remote from the flesh the drapery often exhibits very nearly the same surface as the naked. So where the drapery clings to the form (a contrivance particularly objected to by Falconet), it is the limb, rather than the drapery, which is apparent. There are, however, examples in the antique where the entire surface of the drapery is plaited or channelled, so as to present a general difference in its whole mass to the surface of the skin. Some figures of Amazons are thus treated; and in most female statues the drapery, being thin in texture, with minute folds, offers a constantly roughened surface, and ensures a general opposition to the naked. Examples of this treatment occur among the Elgin marbles.

But the powers of the art in these conventional contrasts may be said to be exhausted in one figure. The means of distinction that remain when colour is abstracted, are, difference of form, and difference of place or position (sufficient separation). As regards difference of form, the sculptors of the Parthenon—in addition to the varieties of sex and age, draped and undraped figures—found a resource in the introduction of the horse, the most perfect of quadrupeds; the forms of which, particularly in the pediments, contrasted agreeably with those of the human figures, and prevented the monotony sometimes observable in the architectural sculpture of other schools. The mere separation of the figures and groups is unavoidable in sculpture applied to the *tympana* of porticos or in alto-rilievo; but while the figures remained white, the ancients thought it necessary to ensure the distinctness of the outlines by colouring (generally blue) the white marble background on which they were relieved.\*

If such precautions were deemed advisable in sculpture consisting of almost isolated figures, in order to ensure distinctness, it is easy to comprehend why the ancients avoided extensive groups “in the round.” The same qualities must be constantly recurring, and the want of that variety which nature presents would not only be fatiguing to the eye and attention, but the identity of hue would remind the spectator of the material; a proof that the art would have attempted too much.

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\* See R. Wiegmann, “Die Malerei der Alten.” Hanover, 1836. p. 111.



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The most unobjectionable mode in which the ancient sculptors treated a group is, perhaps, exemplified by the Laocoon. The figures are, in a great measure, distinct, but yet sufficiently united to form a whole. In the group of the Boxers, which belongs to the class called *symplegmata* by Pliny, the circumstance of the figures being only two in number, (which appears to have been a condition of every group of the kind),\* does away, in some measure, with the objection; even here it may be questioned whether the absolute similarity of colour does not remind us that they are of marble,—a proof that the art has gone to its limits. The group of Dirce tied to the horns of the Bull by Zethus and Amphion (called the Toro Farnese), may be objectionable on the same grounds, though the figures are treated as much as possible as separate wholes, so as to give the utmost distinctness; but the necessity of this very precaution may be considered an evil, except in the application of sculpture to architecture.

These observations are purposely confined to the specific style of sculpture. It is to be remembered that great excellences may exist where this style is not rigidly attended to; and objections to such examples on the above grounds are not to be understood to extend to high imitative or inventive merits which mark the artist of genius. With this explanation it may be remarked that the group of the Rape of the Sabines, by Giovanni di Bologna, is not according to that discretion of the Greek artists which is observable in the Laocoon. In the Rape of the Sabines a very near inspection is necessary even to trace and distinguish the figures. The result is wonder at the power of the artist. In the antique group the subject strikes us forcibly; but the artist does not appear. The group of the Laocoon was not calculated to be seen on every side. Compositions which admit of this are rare in the antique, and belong to the decline of art, for sculpture had passed the period of its perfection before its connexion with architecture ceased. The sculptors of the Bernini school considered it desirable that a group should have eight points of view. The consequence would be, that no one of the eight could predominate, or be forcible in its impression.

Thus the Greek sculptors seem to have made every consideration bend to the specific style of the art; and however narrow the limits, to those limits they confined themselves. If it be asked what evil results from a departure from such conditions? the answer still is, the discovery of a want which another art or which nature can supply.

It may be urged that as the force of the impression on the mind is the great object, every circumstance which can tend to excite interest may be unhesitatingly employed, and that a dereliction of style for such an end involves no bad results which can be worth consideration.

It is readily admitted that the well-being of society would not be endangered by aberrations of taste in the formative arts; nor would such evil consequences, perhaps, attend the corruption of style in poetry, in oratory, or in any other of the fine arts. It is only here contended that there are standards of style in all these; that the productions which have most satisfied mankind when freed from temporary associations have most conformed to those standards; and that attempts to increase the effect of any one of the arts by the addition of qualities in which it can be easily surpassed by its rivals, have never been, in the end, approved.

The ultimate opinion on such questions is in involuntary harmony with our impressions respecting the works of nature. In the vast chain of created things the ambiguous links are the least satisfactory to us, because they are imperfect approaches to more characteristic examples, and remind us of a completeness which is not their own. There would be as little doubt in art, on such questions, if its various styles were sustained by artists equal to each other in ability. In inquiries like the present this condition is always supposed. It is not the ill-advised license only which is to be allowed to be recommended by genius; equal powers are to be granted to vindicate the perfection of style.

The principles of that general style which is common to all the fine arts confirm the above view. According to those principles art, as such, can never be literally confounded with nature. The very existence of imitation (however successful its result may be) depends on the condition that its means should be different from

\* The term *Symplegma* has been employed by modern writers as meaning a group of any kind; but it is certain that it was originally applied only to close compositions such as the Boxers, Hercules and Antæus, &c.



those of nature.\* But sculpture at the outset gives substance for substance. A common quality being thus unavoidable, art is immediately on the watch to maintain its independence by laying a stress on all the differences in its power that are consistent with imitation. Accordingly, the *form* of the substance assumes peculiar beauty; it is thus removed at least from ordinary nature. The *colour* (in the imitation of the human figure) is altogether different from nature. Other qualities in the substance being given, the opposite qualities in nature are, in like manner, selected for imitation. The *lifelessness*, *hardness*, and *rigidity* of the material point out the elastic surface of life and flexible substances, as the fittest objects for the artists' skill. Imitation is complete when we forget that the marble is white, lifeless, and inflexible. But if we are compelled to remember this by the introduction of qualities common to nature and to the marble (mere substance being already common), the first principle of art, as such, is violated. The selection of qualities differing from the nature of the material in which they are imitated has, of course, its limits. Flying drapery, foliage, water, clouds, smoke, are opposed, but may be too much opposed, to the artificial substance to render imitation possible. The spectator is in this case again reminded of the material.

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The foregoing remarks on sculpture are chiefly intended to point out the difficulties that must exist in uniting the highest efforts of that art with the subjects which may possibly be required for the decoration of the new building. In addition to the objections to the ordinary costume as materially affecting the specific conditions of the art, it may be remarked that, in most cases, the literal imitation of the dress of modern ages presents no difficulties which the merest beginner in modelling could not easily overcome. Hence it will be apparent that, notwithstanding the generous disposition of the Government, no real promotion of sculpture can be looked for, if its style is in danger of being debased and its difficulties (even against the inclination of the artists) evaded.

The introduction of allegorical figures is a resource; but the great question respecting the treatment of iconic commemorative statues still remains unsolved. Perhaps it may yet be possible to reconcile the modern taste to a partial display of the naked form, or to combine a generalized dress with sufficient resemblance.

After all, the imitation of the ancients has been chiefly objected to, and justly so, when Greek or Roman dresses have been literally borrowed; in other words, when the worst of the antique statues have been copied. A naked figure, with drapery only as an accessory, is preferable to such imitations, and is manifestly best suited to the style of sculpture. It cannot be admitted that statues so treated would be more incongruous with Gothic architecture than costumes of the present day. Moreover, although architecture may be modified by climate, the style of sculpture can hardly be said to be dependent on such conditions.

A statue which is to confer immortality should not be encumbered with ignoble trifles. The curiosity of the antiquary can be satisfied from other sources, without employing so dignified an art as sculpture to chronicle such details. The statue is a monument to the greatness of the human being, not to the peculiarities of his dress; and, provided the head be an ennobled portrait, the rest of the figure may be attired, if attired at all, for all ages.

It may be objected that the force of the example is weakened when the usual dress and appearance are not represented. This can only affect contemporary spectators; for although *they* may look with interest on such a resemblance, because the person of the individual is fresh in their recollection, after-ages will have no such associations, but will rather regret to see the hero or statesman of whom they have read, in an undignified costume. The image should rather keep pace with the veneration of posterity; and if the very name of the individual should at last be forgotten, the work of art, as in the instance of many a Greek statue, might still survive to reflect honour on the country which produced it.

The common mistake that the habits of the ancients and the scantiness of their dress warranted the practice of their artists, has been already pointed out in reference to the costumes of the Greeks and Romans. It is quite certain that the ancient sculptors were guided solely by the demands of the art and of its highest

\* It was this principle which led the consistent Greeks to disguise the features, voice, and stature of actors. The change which artificial light produces, and the contrivances which it warrants are happily sufficient, without such conventions, to constitute imitation; and the illusion sometimes produced is not that of the senses but the legitimate effect of imagination.



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idea; and it is no less certain that the character of that art is still the same. It was before observed that costumes were represented more faithfully during the decline of art. It was the same in its earlier ages. In Egypt the dresses were indiscriminately copied; and in the same proportion imitation was imperfect, and taste undeveloped. The example is not without its use in other respects, for when the extreme warmth of the climate is considered, the multifarious Egyptian costumes are sufficient to prove that the polished inhabitants of Greece and Italy were at least equally clad. The naked colossal statue of Pompey would have been as strange to the Romans, had they not been accustomed to similar works of art, as Canova's naked colossal Napoleon was to the Parisians. In the Panathenaic procession at Athens, as in all processions, the pomp of dress was a main part of the show. In the sculptured representation of this scene, the elder functionaries have one loose garment becomingly thrown over the naked figure; and the Athenian cavaliers wear a still lighter mantle, which, sometimes flowing from their shoulders in the breeze, shows their forms entirely undraped. The women, however, from motives which the Athenians never lost sight of, are fully but gracefully clad. With this exception, the *peplon* of Minerva was not more shorn of its embroidery, in the marble, than the greater part of the figures were of their real costumes. It is necessary to compare, in imagination, the judicious liberties of the sculptor, producing as they did the finest work of its kind in existence, with the ship bearing the *peplon*, the veiled women, the dresses of ceremony worn by the official personages, and the armed cavalry accoutred for a field-day. It is necessary, to compare the reality with the work of art in order to be convinced that the difficulties of reconciling the style of sculpture with costume are not peculiar to modern times. We may be convinced at the same time that the Greeks, having once defined the essential nature of the art (in which was comprehended the condition of an especial regard to decency), pursued it without any other compromise whatever.\* Their definition was true. Genius laboured in the best direction, and perfection was the result.

The lapse of ages can make no alteration in such principles. It is still unreasonable to look for all the details of history in the arts which are the sisters of poetry; it is still unquestionable that each must seek its proper excellence in order to assert its rank in the scale of human attainments; and that in proportion as the sphere is circumscribed, the characteristic aim which constitutes style requires to be guarded with especial jealousy. In considering the question whether art should be sacrificed to mere facts, or these to art, it should be remembered that historical details can be preserved by other records than by representation, and by other modes of representation than by the highest; but that the essential objects of the fine arts can be attained by no other means except their own.

C. L. EASTLAKE, *Secretary.*

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\* "The ancient sculptors," observes Visconti, "employed drapery for three reasons, and with three different views—from a motive of decency, as a simple ornament, and as a symbol or characteristic indication."

"They employed draperies from motives of decency in the statues of women and goddesses. The sculpture of the ancients represents no individuals of the sex entirely unclothed, except when the artist has supposed the pretext of the bath, or in the case of the ocean deities; on which account Venus (Aphrodite) and the Nymphs are represented undraped. Other exceptions are extremely rare. It may even be affirmed that the ancient sculptors were more reserved in this respect than the moderns."

The sculpture of the ancients, in addition to the end proposed by particular subjects, especially aimed at that department of moral culture which relates to outward manners and decorum. The artists seem to have considered that beauty would have been incomplete without grace and modesty; and their statues of gods and heroes, as Winkelmann has shown, never appear in an attitude or occupation which is not calculated to inspire respect.

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## No. 13.

DIMENSIONS OF FRESCOS IN THE SISTINE CHAPEL AND  
IN THE VATICAN.

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## No. 13.

THE dimensions of the Sistine Chapel, of the Hall of Constantine, and of one of the Stanze of the Vatican, are here given (see the annexed plans and sections) from actual measurement.\*

It was before observed (Second Report, p. 62) that once and half the width of a picture is considered the smallest distance to which the spectator can retire in order to see its whole surface. A circle cannot be embraced by the eye till the spectator retire to a distance equal to thrice its semidiameter.

From the annexed measurements it appears that the Fresco of the School of Athens, measuring 26 feet 9 inches wide, cannot, according to this principle, be seen at a sufficient distance. The width of the room is even reduced by the railing which protects the paintings.

The three rooms, called the Stanza of the Heliodorus, the Stanza of the School of Athens, and the Stanza of the Incendio del Borgo, vary slightly in their dimensions, and are not rectangular; but in none of the three can the largest paintings be seen at the distance of once and half their width.

In the Hall of Constantine the smaller Frescos can be seen at the requisite distance; but that of the Battle of Constantine, measuring 36 feet 2 inches long, is nearly equal to the distance from which it can be seen.

Thus the dimensions of the paintings in the Vatican, compared with the distance from which they can be viewed, rather exceed than fall short of the requisite measure; and the authority may fully warrant an increase in the size of the compartments for painting in the Victoria Gallery.

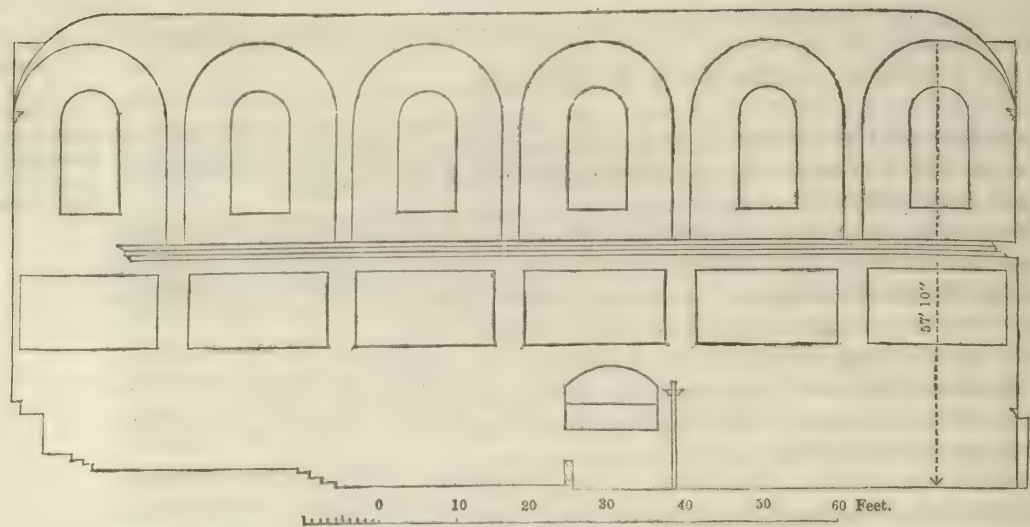
From actual measurement of the Sistine Chapel it appears that the fresco of the Last Judgment by Michael Angelo is 47 feet 1 inch in height (to the top of the arched compartments) and 43 feet in width.

It may be here necessary to correct a statement made by Mr. Wilson (see the Second Report, p. 26) respecting the mode in which the frescos of Michael Angelo in the Sistine Chapel were executed. Mr. Wilson had supposed that the outlines were not traced on the wall by means of a sharp point, and concluded that the artist had adopted the method of pouncing. In the neighbouring Pauline Chapel, also painted by Michael Angelo, this last method had unquestionably been employed; but in the frescos of the Sistine Chapel the indented outline round the figures proves that they were traced with a pointed instrument.

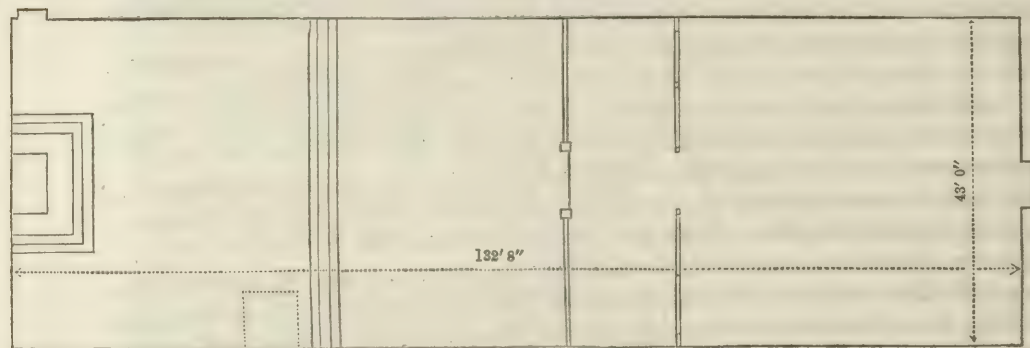
\* For these particulars the Secretary is indebted to Mr. Penry Williams and Mr. Solomon Gibson, of Rome.



## SISTINE CHAPEL.

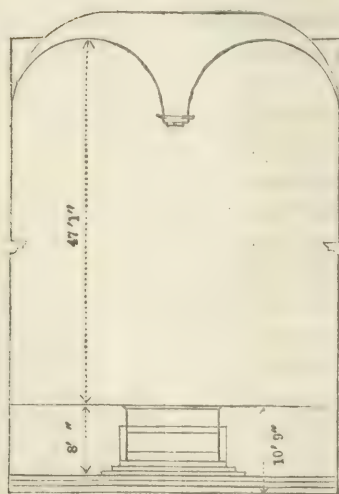


LONGITUDINAL SECTION.

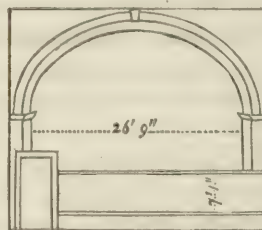


GROUND PLAN.

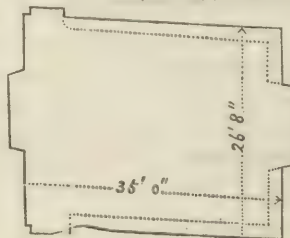
## SISTINE CHAPEL



TRANSVERSE SECTION.

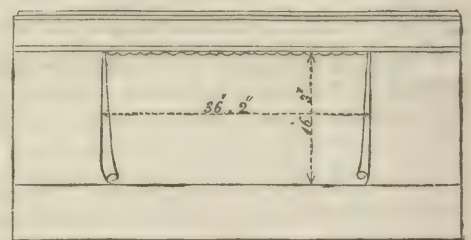
STANZA OF THE SCHOOL  
OF ATHENS.

LONGITUDINAL SECTION.

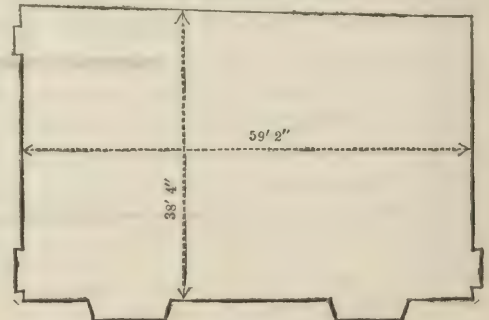


GROUND PLAN.

## HALL OF CONSTANTINE.



LONGITUDINAL SECTION.



GROUND PLAN.



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## METHODS OF PAINTING ADAPTED TO MURAL DECORATION.

## APPENDIX.

FOUR modes of painting adapted for walls have been employed in ancient and modern times: Tempera, Encaustic, Fresco, and Oil-painting. The three first were known to the ancients; the fourth method, invented by the moderns and originally applied to moveable works, has been also employed in mural decoration.

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Tempera is so commonly practised that it can hardly be necessary to enter into a minute description of its process. It has, however, an interest from its antiquity, and from its having been more generally in use in Italy than any other method, immediately before the introduction of oil-painting. This circumstance and certain difficulties in its practice appear, in some cases, to have led to a union of the two methods. Tempera is applicable to the surface of smooth dry stucco or to any similar levigated ground which has either been incorporated or covered with a due proportion of size or glue. It does not, like fresco, necessarily require to be executed at once, and admits of the use of all colours which are not prejudicial to each other. White lead is however excluded, because, being unprotected in tempera from the action of certain gases, it soon loses its brightness. The white used is principally *gesso marcio*,\* to which white earths are sometimes added. The binding vehicle may be formed of animal glutens, such as size, yolk of egg,† &c., or of viscous fluids and gums procured from the vegetable world, such as the milky juice of certain trees and plants, solutions of gum arabic, gum tragacanth, &c.‡

The practice of tempera-painting may be said to be carried to perfection in modern scene-painting, in which imitation is chiefly confined to large effects. But in this application of the art the difficulty of blending tints to the extent required in figure-painting, so as to equal the completeness and finish of oil-painting, is not encountered. The thinness of the vehicle and the almost immediate change of the tints in passing from the wet to the dry state renders a certain abruptness of execution unavoidable. This peculiarity is compatible with great truth of imitation when the work is seen at a sufficient distance, and the crispness of execution which is the result, is, with the moderns, the characteristic of tempera.

The early Italian masters, when they painted altar-pieces in this method on cloth, endeavoured to attain the requisite finish by continually damping the back of the painting.§ This enabled them to complete a given portion while in the wet state, and to give it any degree of softness that was desired. But this was only applicable to pictures executed on a thin and porous substance; tempera pictures on wood or on walls, in which finish is aimed at, cannot be so treated, without some modification of the vehicle or by continually moistening the surface in front. Some of the early Florentines and painters of the neighbouring schools adopted a more laborious method, but less satisfactory in its result.¶ They attained the completeness they sought by minute hatchings. A tempera picture in the National Gallery, attributed to Perugino, is a specimen of this laboured process.

The varieties of practice in the early examples of tempera, are also partly to be attributed to the varieties of the vehicle. The Greek illuminations in MSS. immediately preceding the 13th century, are generally painted in tempera with a very thick vehicle, and this system was adopted by the Italians, even for paintings of a much larger size, up to the time of Giotto. He appears to have been the first to introduce a thinner medium. In his works, while the tints are blended, the minute handling, which is almost unavoidable with the older practice, is not apparent. The thinner vehicle was composed of yolk of egg diluted with water, and combined with the milky juice of shoots of the fig-tree.¶ It may seem extra-

\* Plaster of Paris stirred with much water till it loses the power of *setting*. In the early Florentine descriptions of the process of tempera, white lead is mentioned; this is a proof that paintings so executed must have been subsequently varnished, and accordingly the early Italian works in tempera are always found to have been so treated. See "Cennini, Trattato," &c., p. 70.

† The Italian writers restrict the term tempera to the vehicle of yolk of egg more or less diluted. The modern practice is to add, by degrees, a small wine-glass of white vinegar to a yolk well beaten.

‡ See "Armenini de' Veri Precetti della Pittura." Ravenna, 1587, l. 2 c. 8; and "Vasari," *Introduzione*, c. 20-25.

§ "Armenini," *ib.* "Vasari," *ib.* c. 25.

¶ "Armenini," *ib.*

¶ See "Cennini," *ib.*; "Vasari," *ib.*, c. 20; "Borghini, *Il Riposo*," l. 2, &c.



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ordinary, that this last material should have been detected by chemical analysis in an early Florentine picture; the result was however verified by the analysis of the milky juice of the fig-tree while fresh.\* A painting executed with this vehicle is not very easily affected by water or by oil; a varnish produces no other change than that of giving additional depth and lustre to the tints, and the colours do not dry so rapidly as in the ordinary practice of tempera. The fact that the more tenacious vehicle, with all its inconvenience, was revived or adhered to without change by other painters much later than Giotto, is not an uncommon instance in the history of art of attachment to habits, however defective, which time may have recommended.†

The Italian artists of the 16th century had generally abandoned the practice of tempera as an independent art,‡ and the examples of it are rare, especially when applied to the decoration of walls. An instance occurs at Trascorre, near Bergamo, in the private chapel of the Suardi family. The artist was Lorenzo Lotto.

It appears from various passages in the lives of the Flemish painters,§ that tempera-painting was commonly practised among them. On all occasions of great public festivals, this rapid art was put in requisition,|| and the tapestries which were executed in such abundance in Artois and Brabant, and which were wrought from cartoons coloured in tempera, had also greatly the effect of encouraging its practice. The schools of tempera-painting were to the Flemish artists what the *Feria* or market of Seville was to Murillo and his contemporaries.¶ For (though the latter uniformly painted in oil) such demands had the effect of promoting facility of execution and a large style of imitation, the influence of which may be traced in the more complete works of the respective schools, different as their tendency was in other respects. The rage for temporary decorations in the cities of Flanders, to do honour to distinguished individuals, had the additional effect of promoting a taste for allegory. The most extravagant combinations and allusions were excused in ephemeral productions; till by degrees the public were accustomed to such inventions; and the greatest artists—aware of the value of such materials as conducing to picturesque effect, ventured to introduce them in more permanent works, and recommended them by their talents.

The vehicles employed in tempera were sufficient to bind it when the colours were used in moderate thickness, but the danger of cracking prevented the application in much body. When therefore pictures in tempera appear to be executed with unusual substance, it may be suspected that other ingredients were added so as to give it sufficient tenacity, by which means it held a middle place between water-colour and oil-painting; the rapid drying which precluded the possibility of giving the work the requisite softness and completeness was at the same time prevented. The colours prepared for painting in this method may be mixed either with water or oil.

There is every appearance in some unfinished pictures of the Venetian and other schools of the north of Italy that the tempera adopted by them was of this description, and it is also apparent, from such pictures, that the method was sometimes employed as a preparation for oil-painting. Various modes of this kind may be considered and described in an inquiry into the early process of oil-painting; but lest too much importance should be attached to such preparations in tempera, it may be remembered that the practice of Rubens, Vandyke, and Rembrandt, supposes no such system.

The tempera-painting of the ancients, (although from passages in their writers evidently a distinct art from encaustic,) appears to have been protected by a coat of wax, and thus may not be easily distinguished, in actual remains, from encaustic painting. But it is probable that in every case where a finished

\* See "Die Farben, Beitrag zur Vervollkommen der Technik in mehreren Zweigen der Malerei, von Dr. Jacob Roux; Heidelberg, 1828; Zweites Heft," pp. 63, 68.

† The Italian tempera vehicle, in which gums are the chief ingredients, is prepared as follows: take one ounce of gum tragacanth, half an ounce of gum arabic, one ounce of parchment shavings, (of white goat-skin,) half an ounce of isinglass, boil in two quarts of water till the fluid is reduced to half its bulk. Before it is quite cold, add half a pint of spirits of wine, stirring well.

‡ "Armenini, ib."

§ "Descamps, la Vie des Peintres Flamands, &c.," Paris, 1753. Compare "Armenini," ib., and "Borghini," ib.

|| See "Cornelii C. Spectaculorum in susceptione Philippi Hisp. Prin. Divi Caroli v. Cæs. f. an. 1549 Antverpiæ editorum apparatus," Ant. 1550. On this occasion, 233 painters were employed, and the total number of workmen amounted to 1726. Compare Robertson, "History of the Reign of the Emperor Charles V.," book 9.

¶ "Cean Bermudez sobre el estilo y gusto en la Pintura de la Escuela Sevillana." Cadiz, 1806." p. 35.



tempera painting was thus varnished, the surface was first covered with some glutinous application before the liquid wax was added. Without this precaution, the mutual relation or *keeping* of the tints would be in danger of being altered. Other modes of protecting tempera, so as to render it washable, have been discovered by modern chemists. The description of an important invention of this kind is the subject of the next paper.

The ancient Egyptian paintings were executed on a stucco consolidated with an animal gluten, probably the serous portion of blood. On this was a thin coat of wax, and on this again the paintings were executed with the same vehicle of serum.\* The stucco of the Greeks was sometimes consolidated with thick milk,† their tempera vehicle appears to have been gum tragacanth (Sarcocolla),‡ size, yolk and white of egg, &c.

In encaustic painting, wax was an ingredient from first to last. The precise process of this art among the ancients has been the subject of much controversy, but the actual remains of antique painting at Pompeii and Herculaneum,§ as well as numerous allusions in the writings of the ancients, prove that it was common among the Greeks and Romans. It was also occasionally employed during the middle ages, and it is even asserted that it is still practised, however rudely, by Greek painters of the present day.||

The inquiries and experiments hitherto undertaken, seem to prove that two methods are practicable. In one, the wax is dissolved by a lixivium, and is then worked with water. In the other, it is mixed with a resin dissolved in spirit. In the first process a final coat of wax is essential to protect the painting. In the other method this varnish may or may not be used.

In the ancient encaustic, whatever were the ingredients, heat, (as the term encaustic implies,) was employed either during or after the process of painting. In the attempted revival of this art, in the last century, the application of heat was also considered indispensable. The method practised was to apply a *cauterium*—a portable furnace, hot iron, or any similar instrument, so as gently to melt the coating of wax spread over the finished painting. The heat was sufficient at the same time to affect the wax incorporated with the colours, and thus a union was produced throughout the mass. If afterwards rubbed with a cloth the surface acquired a slight polish.¶

In the other process which, in its improved state, is more modern, heat is considered unnecessary, and the art is therefore properly called wax-painting, not encaustic-painting. The application of heat might still serve to consolidate and give transparency to an external coat of pure wax, but the presence of resinous substances in the vehicle, and with the colours, is supposed to render such application superfluous as regards the consolidation of the painting itself.

The solution of wax by means of alkaline lixivia was probably not unknown to the ancients.\*\* This was the method of Bachelier,†† Walter,‡‡ Requeno,§§ and others, but the specimens executed according to their system have not been considered successful as regards durability.|||| The following communication from Mr. King, of Bristol, may be considered an improvement on the process in question.

“The conversion of wax into a substance soluble in water is effected by the vegetable alkali known by the name of potash being combined with tartaric acid. This is the *Sale di Tartaro* of the Italians, and is sold by all chemists and druggists in this country, under the proper name, Tartrate of Potash, and more commonly salt of tartar or soluble tartar. When the acid predominates it is called supertartrate of potash or cream of tartar. This is the best substance to be employed in my process and in the following manner: an indefinite quantity, say

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\* See “Chemische Untersuchung Alt-Ägyptischer und Alt-Römischer Farben, &c., von Professor Geiger, mit Zusätzen und Bemerkungen über die Maler-Technik der Alten von Professor Roux.” Karlsruhe, 1826, p. 22. Compare Pliny, l. 28, c. 8.

† Pliny, l. 36, c. 55; l. 35, c. 36.

‡ Ib. l. 35, c. 6; see also John, “Die Malerei der Alten,” Berlin, 1836, p. 156.

§ “Geiger u. Roux,” ib. p. 53.

|| Éméric David, “Discours Historiques sur la Peintre Moderne,” Paris, 1812, p. 186.

¶ Compare Vitruvius, l. 7, c. 9.

\*\* Compare “Columella de Re Rusticâ,” l. 12, c. 50.

†† See Diderot, “l’Histoire et le Secret de la Peinture en Cire.”

‡‡ F. A. Walter, “Alte Malerkunst,” Berlin, 1821.

§§ Requeno, “Saggi sul Ristabilimento dell’ antica arte de’ Greci,” &c.; Parma, 1787, p. 234.

|||| Durosiez, (Manuel du Peintre à la Cire, Paris, 1844, p. 18,) assumes, that the presence of alkalies, such as ammonia and salt of tartar, in the substance of paintings must be especially injurious.



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half a pound, of this salt being placed upon an iron shovel and exposed to the action of fire becomes a black substance resembling coal, a sort of slag. It is to be thrown while hot into a vessel holding about six quarts of pure water, that is, filtered rain-water or distilled water. Shortly after it is quenched, it is to be ascertained that the fluid is saturated with the alkali by its taste, or better, by its effect upon the colour of test-paper.

"No quantity of water can hold more alkali in solution than that which is sufficient to saturate the water at the same temperature. The undissolved portion is separated by filtering, and the residue will serve to saturate another quantity of water. By filtering, the saturated fluid is sufficiently freed from the dark colour which was caused by the burnt alkali. This saturated fluid is called a *lixivium*, and in it the purified wax is to be boiled until it is converted into soluble soap, and wholly dissolved so as not to separate from the fluid when cooled. According to the proportion of the quantity of wax to that of the water the fluid will appear like milk when the proportion of wax is small, like cream or butter when it is greater; and even of the consistence of soft cheese when the wax is in excess. The consistence of cream is best suited for grinding the medium with more or less finely pulverised dry pigment body colours, such as ochres, raw or burnt terra sienna, raw and burnt umber. Cobalt, smalt, light red, red and white and black chalk, stone coal or anthracite, &c., answer best for dead colouring, and become brighter in the subsequent fusion and fixing by the use of the *cauterium*.

"Metallic colours, which are artificial oxydes of metals, like vermilion or cinnabar, which is a sulphuret of mercury, red and white lead, chrome yellow, and others, are differently affected in the burning in, and the changes which they undergo are to be ascertained by previous trials. The latter class of pigments are more adapted to the finishing of pictures. Pigments of a vegetable nature, such as lakes, madders, &c., are altogether to be avoided or very sparingly used, and not at all in masses. The connexion of the medium, (soluble wax,) by grinding it with every pigment, is best performed in stone or earthenware (Wedgwood's) mortars and with pestles of the same materials, and the colours thus prepared are to be kept for immediate use in glasses or common gallipots. Instead of a wooden palette, a plate-glass or stone-slab is required for large masses, and a spatula of hard wood or horn.

"The surface to be painted on must be a solid dry coat of stucco grounded with a mixture of such colours as will give a suitable tone of colour and depth. The first coat or ground is to be fixed by the *cauterium* with a moderate degree of fusion. The subject may be sketched on this ground with chalk or charcoal; and precise outlines, especially of minute forms, can be traced or sketched in with a metallic point or etching needle. The *cauterium* or salamander is not to be used again until the whole surface is covered and the effect advanced to a certain degree. It is clear that the manipulation of these materials, differing greatly from painting in oil, will succeed more readily in the hands of an artist who has had some practice in fresco or in distemper; and as the surface is in most cases perpendicular some care is required to prevent the colour from running down.

"When the inustion by the *cauterium* is finished, and the whole surface of the picture cooled, it may be polished by friction with cloth or hard cushions, covered with some more or less rough texture, or with some of the implements used in polishing wood."\*

Those who recommend in preference the solution of wax in spirit, and the addition of resins, do not profess to have discovered the precise process of the Greeks, but they have not failed to remark that the ancient writers speak of resins as entering into the ingredients of painting.†

The credit of having suggested the present systems of wax-painting, which are adopted with various modifications at Paris and Munich, is generally attributed to Montabert, who, in the eighth volume of his comprehensive "*Traité complet de la Peinture*,"‡ extols this art above that of oil-painting. In consequence of the difficulty of reviving the study of Fresco-painting in France, the attention of many artists and chemists has been turned to the employment of wax-painting, and various

\* Extract of a letter from Mr. John King, chemist, 26, Mall, Clifton, Bristol. August 21, 1842.

† A writer of the second century, Julius Pollux, enumerates among the materials of painters, wax, colours, and *pharmaca*. Various Greek epigrams mention frankincense (*Libanos*, *Libanoton*) as entering into the composition of paintings. Other examples are quoted by Soehnée, "*Recherches nouvelles sur les Procédés de Peinture des anciens*," Paris, 1822, p. 36, and by Eméric David, *ib.* p. 171. Compare Knirim, "*Die Harzmalerei der Alten*," Leipzig, 1839.

‡ Paris, 1829.



churches and public buildings in Paris have been already decorated in this mode. In Munich, also, considerable works are in progress, executed in a method analogous to that of Montabert.

The advantage of wax as a vehicle is its durability. A wall painted white, partly with wax and partly with oil, exhibits the same tint for some days, but by degrees the oil colour darkens, and after some months the two portions are quite distinct; that which was painted in wax retaining all its brilliancy.

To this advantage is opposed, besides the difficulty of manipulation, the dull effect of dark shadows in pictures executed in wax. This is owing to the semi-opaque nature of the material, and is unavoidable as long as the absence of gloss on the surface is considered indispensable; but the colours become much more vivid after the surface is polished, and the admixture of resins tends to give clearness to the deeper shades.

Some of the French artists have gone further; they have added a portion of oil to the cero-resinous medium, and by this means attain any degree of richness they please.\* In this last system the *mat* quality, or absence of gloss, is in a great measure abandoned, and the method is only to be considered a means of lessening the quantity of oil, and consequently of avoiding the danger of a horny and darkened surface.

Some German artists, again, have considered it essential that the resinous ingredient should predominate, and have recommended only a thirtieth part of wax, the rest consisting entirely of liquid resin† (balsam).

Wax-painting, properly so called, from its not admitting of much force (while its lights are assumed to be unchangeably bright), would suggest a particular style and choice of subjects; and as all colours (according to the French chemists) may be employed in it, it is considered to be particularly fitted for poetical subjects adapted to the lighter kinds of decoration. It is for such purposes that it has been chiefly employed in Munich.

The following is a description of the methods in general use at Paris and at Munich.

A wall which is to be painted in wax (and the same principle is applicable to all mural pictures) should not be quite perpendicular, but should incline inwards, with reference to the room, in its upper part. By this means the work is better seen, and dust is less apt to collect on it. The surface should be levigated; it is then to be thoroughly dried by heat, and lastly to be saturated with the following mixture: 10 parts of white wax, 2 parts of resin, and 40 parts of spirit of turpentine. This liquid is made to penetrate the wall or stucco by means of heat,‡ and the application is repeated till the surface ceases to absorb. Holes or irregularities are to be stopped with a mastic composed of wax, resin, and whiting. Over this preparation a coat or two of wax colour is to be spread as a ground for the painting.

The wax used in painting should be bleached and perfectly free from extraneous matter.§ The resin recommended by Montabert is that called elemi; this combined with wax and an essential oil is the vehicle in which the colours are ground, and which serves to work them. The proportions are, 1 part of resin, and 4 parts of wax, dissolved over a water-bath in 16 parts of essence of spike-lavender.|| The colours are ground in this gluten, diluted as may be required during the operation of grinding by the addition of the essence. They are then preserved in glass or earthenware vessels, and if they get hard (which can only happen after a considerable time) they may be dissolved with the essence or ground again and are always fit for use. Instead of elemi, copal may be used by those who prefer a hard resin.¶

The solution of wax alone is effected by the same essence, and this preparation is available when the artist wishes to increase the proportion of wax. The paste may be thinned with water by grinding it thoroughly with a muller, and

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\* The method of Taubenheim is analogous.—See Fratrel “La Cire alliée avec l’Huile,” &c. Manheim, 1770. The later practice of Sir Joshua Reynolds was probably suggested by the researches prosecuted on the Continent at the corresponding period, respecting wax-painting.

† See Knirim, *ib.* p. 182.

‡ See the Second Report, p. 50.

§ The *punic wax* of the ancients was nothing more than bleached wax. Pliny, l. 21, c. 14, and Dioscorides, l. 2, c. 105. Compare Requeno, *ib.* v. 2, p. 86. Bleached wax is easily procured, but the white wax sold for ordinary purposes is mixed with spermaceti.

|| *Essence d’aspic*.—It is prepared from the wild lavender (*Lavandula major* or *latifolia*). It evaporates more slowly than spirit of turpentine.

¶ Durosiez, *ib.*, p. 16.



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gradually adding water to the amount of four times the weight of wax. This is called the milk of wax, and serves as a varnish for pictures executed in the above mode.\* The solution of elemi or other resins in the essence, without wax, may also be employed when the resinous ingredient is required in greater abundance. To these materials may be added the essential oil of wax (procured from wax by distillation) which evaporates more slowly than that of lavender, and may sometimes be of use in the practice of this art.†

A process introduced in Munich by Professor Fernbach is not yet made known, but it is supposed to consist merely in the addition of liquid resin (balsam) to the wax, instead of artificial solutions of hard resinous substances.‡

The methods more commonly practised in Germany differ but little from the system of Montabert. The following descriptions have been obligingly furnished by the artists:—

“For large paintings it is desirable that the ground should be somewhat rough. In Munich it is prepared as follows. A mortar composed of three parts of sand and one of lime is spread on the wall. When this is done the whole surface, while moist, is rubbed with a linen cloth; the result is a granulated ground, like rough paper. For small works, ornaments, &c., the ground requires to be smooth, and in such cases finely pounded white marble should be mixed with the lime instead of sand; the mortar so composed being then carefully spread and made even.

“The encaustic vehicle is prepared as follows:—To one pound of rectified spirit of turpentine add half a pound of Damara resin and a quarter of a pound of wax. The resin should be pounded to powder, and the wax cut up in small pieces. Both are then to be put into an earthenware or copper vessel, and the spirit of turpentine poured on them. Place the vessel on a moderate charcoal fire, so that the solution may take place slowly. When the ingredients are dissolved the vehicle is ready for use, and should be kept in a glass bottle well stopped to prevent the volatile oil from escaping. Should the mixture become too thick in time, spirit of turpentine may be added. The colours are ground in such a quantity of this vehicle as is necessary to saturate them. If during the grinding the pigment tends to *set* (dry) spirit of turpentine should be added. For extensive paintings the colours are kept in glass vessels. For smaller works they may be tied up in bladders like colours for oil-painting. The same colours which are employed in oil may also be used in encaustic painting.

“It is essential that the ground on which the painting is to be executed should be quite dry. Then the whole surface to be painted is to be washed over with milk. When this is dry a ground of encaustic colour is to be spread on the wall, the artist selecting any tone he pleases. This being done the surface is suffered to dry well, which will require some days, as it is important that the colour should be in no danger of being dissolved by subsequent operations. The artist can then begin to paint.

“In executing ornaments on a coloured ground, the ground must be composed of two or three coats (not too thick), each of which should be allowed to dry separately. The time required for drying varies according to the state of the weather. As soon as the pigment used for the ground is no longer easily dissolved,—a degree of hardness which it often attains in the course of a day, the painter may begin to work.

“When the painting, whether consisting of ornaments or other subjects, is finished and sufficiently dry, the whole is to be thinly passed over with the encaustic vehicle applied with a large brush, and after a day or two this varnish is to be heated with a charcoal fire, to such a degree, however, as not to injure the colours. The result is an equal but moderate shine over the whole surface.”

Another process, practised at Munich in 1843, may complete this list of recipes:—

To a pound of turpentine (resin), evaporated to dryness by heat, add half a pound of powdered Damara resin, and a quarter of a pound of bleached wax, cut into small pieces. To be heated as before; and, when used, to be diluted, when necessary, with spirit of turpentine.

A mode of cleaning wax paintings is described, together with the materials now used by the French artists, in Durosiez's pamphlet, before quoted.

\* Ure, “Dictionary of Arts,” &c., article Varnish, describes the preparation of milk of wax by means of spirits of wine.

† See Durosiez, *ib.*

‡ Balsams, as is well-known, are native compounds of resins with essential oils.



The following description of the nature and advantages of wax, as adapted for general painting, was submitted to some German chemists by Dr. Roux,\* and received, among other statements by him, their written sanction:—

“Wax is, in chemical language, a combination of cerine and myricine. It is a peculiar organic substance, resembling fat, but yet distinct from it. Wax is unaltered by exposure to air. It neither becomes harder or softer, and therefore does not contract like the unctuous oils. Exposed to light, it becomes whiter. Grund, in his history of ancient painting, relates that he saw in an Italian church two large wax candles, which had been presented in the year 1445, and which he at first took for snow-white marble pillars. On breaking the surface, he found them equally white internally.†

“Colours mixed with wax are entirely saturated by it. Wax and colours form together a more solid, less fusible substance than wax alone. The pigments remain closely united with the wax. No skin appears on the surface of the picture, even when the wax has been mixed in abundance with the colours. An under-painting, executed with wax colours, has much more brightness than one executed in oil. A second painting on such a preparation appears bright and clear; on which account a painting in which wax has been used as the vehicle is always brilliant. When an oil painting at twilight begins to become indistinct to the eye, a wax painting next it is still clearly visible.

“Wax is dissolved in volatile oil, which is also used with the colours. This volatile oil evaporates in a short time, and assists the drying of the colours.

“Paintings executed with wax colours cannot crack, (?) for the under-painting dries quickly from the ground. The ductility and tenacity of the wax prevent its cracking. This method of painting has also the advantage, that the dissolving power of the volatile oil which is used in the after-painting and finishing produces a union of the upper and under layers, by which means the whole coloured substance becomes intimately united.”

The statement that wax has no tendency to crack is true as regards the substance itself; but a painting thickly executed in wax, and varnished soon after its completion, would very probably crack. The Germans evade this difficulty, and consider resinous varnishes unnecessary to wax-painting. The French artists do not exclude a final varnish. If such an addition be desirable, it is of more than ordinary importance to select a resinous solution that has little tendency to crack. The Damara varnish of Lucanus, and the excellent varnish of Soehnée (which seems to be analogous to Field's lac-varnish‡), have this reputation. The latter has also the agreeable quality of being perfectly dry to the touch within a few hours after its application, and of remaining so. It never becomes discoloured. A coat of white paint, having half its surface varnished with this liquid, and the other half with mastic varnish, exhibits a great difference of tint in a short time; the portion varnished with the Soehnée varnish retaining its first appearance unaltered. Its defect is its want of sufficient body; there seems also to be a difficulty in removing it from the surface even of an oil picture. The Damara varnish has the same qualities of not changing colour, and never cracking; it has more body than Soehnée's preparation, but is certainly not so clear. The modes of preparing and removing it are described by Lucanus.§

Of the remaining modes of painting on walls, viz., Fresco and Oil-painting, the papers already published on the former may be sufficient to give an insight into its practice. The problems yet to be solved are, the speedier preparation of a lime adapted for Fresco-painting,¶ and the preparation of durable colours of the more florid kind, such as lake and crimson.

Sir Humphry Davy, in his analysis of some of the colours of the ancients, found some vitrified substances, and accordingly expressed his conviction that glass frits would be the most durable of coloured materials, if they could be so prepared as to meet the wants of the artist. Dr. Roux is of the same opinion, and suggests that “as a white frit possessed of sufficient opacity is not to be obtained, the oxide of

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\* Ib. Zweites Heft, p. 49.

† The author elsewhere observes that the wax of southern climates is much whiter and harder than that which is produced in the north.

‡ “Field's Chromatography,” p. 209. See also “Transactions of the Society of Arts,” vol. 45. This varnish was not unknown to the Italians; see the list of recipes at the end of Orlandi's “Abeccedario;” “Vernice di bellissimo lustro,” &c.

§ “Vollständige Anleitung zur Erhaltung &c. der Gemälde, zur Bereitung der Firnisse, &c., von Dr. Fr. G. H. Lucanus.” Halberstadt, 1842, p. 34-65.

¶ A method communicated by Mr. Dinsdale is now under the consideration of chemical professors.



## APPENDIX.

No. 14.

Methods of Painting  
adapted to Mural  
Decoration.

zinc might represent it among the vitrified colours. It is equally unchangeable.\* To these opinions is to be opposed a practical authority of great weight,† who remarks that these colours, when ground to the degree of fineness necessary to render them applicable to painting, become liable to all the chemical changes and affinities of the substances which compose them.

The adaptation of Oil-painting to walls has generally found less favour with painters than any other method, from the numerous examples of a blackened surface which works so executed present. The process may be less objected to since it has been so ably employed in the Ecole des Beaux Arts at Paris.

A mode of preparing the wall so as to effectually exclude damp was described in a former paper.‡ The preparations used by Sebastian del Piombo, and recommended by Vasari,§ might be preferable, as they contained little or no oil.

In this mode of painting, as hitherto practised, all absorption from the ground is cut off by the application of the first coat or hydrofuge preparation; it is, therefore, essential that the quantity of oil should be diminished in the under-painting. For this purpose the half tempera method, which, it appears, was sometimes employed by the northern Italian schools as a preparation for oil-painting, would be well adapted. But the application of a composition impenetrable to damp is not incompatible with an absorbent ground for the painting itself. Such a ground could be made to bind firmly to the hydrofuge by various means; indeed the same mode which the Italians adopted for panels would quite answer this end. These various methods are, however, so intimately connected with the general question respecting the early practice of Oil-painting, that, to avoid repetition, they may be reserved till that inquiry can receive due attention.

A method invented by M. Hussenot, called "*Peinture à l'Huile en Feuilles*," consists in the preparation of very thin sheets of oil pigment (for example white lead), which may be rolled like cloth. They may be made of any size, or may be fitted together so as to exhibit no joining. A sheet of paint, so prepared, is fastened in a temporary manner on a panel, or on cloth attached to a stretching-frame, and the artist completes his picture. When dry it is rolled up, carried to the place for which it is destined, and permanently fixed to the wall, being then made to adhere throughout its whole surface, probably by the application of a coat of white lead, to the wall. The objection to this mode (to say nothing of the oil ground) for important paintings, is the extreme danger of accident in the rolling and unrolling. For ordinary purposes it offers great facilities, since the application of decorations in oil on the walls of rooms or on shop fronts can be accomplished in a few hours, the work having been prepared without inconvenience in the study of the artist.¶

C. L. EASTLAKE, *Secretary*.

\* Ib. Zweites Heft, p. 51.

† Field, ib. p. 45.

‡ Second Report, p. 50.

§ Introduzione, c. 22. Compare Bossi, "*Sul Cenacolo di Leonardo da Vinci*."

¶ See "*Peinture à l'Huile en Feuilles*, inventée par M. Hussenot, par A. de la Fizelière." Paris, 1843. See also "*Rapport de l'Académie Royale de Metz sur les Procédés de Peinture inventés par M. Hussenot*." Metz, 23rd November, 1842.



## No. 15.

## DESCRIPTION OF THE PATENT KALSOMINE TEMPERA.

## APPENDIX.

## No. 15.

Description of the  
Patent Kalsomine  
Tempera.

TEMPERA may be said to possess (resistance to water excepted) all the advantages of other modes of painting, without many of their disadvantages. It is not acted on chemically by smoke as oil paint is; its foundation-white is an earth which is neither blackened nor in any way changed by any gas that may occur in the atmosphere, like the white lead that is the basis of oil paint, which is liable to be discoloured by the sulphuretted hydrogen constantly escaping from drains and coal fires. Size (the vehicle used in tempera) has no chemical action on the metallic oxides; it reflects light, instead of absorbing it like oil. But it cannot be washed; itself a water-colour, water will remove that which it will put on. Remove this difficulty, and the artist possesses everything he can desire,—purity and permanency of colour, breadth and facility of handling, and durability.

This, we believe, our invention fully accomplishes. The patent kalsomine is, in fact, a washable tempera. It is, like ordinary tempera, applied to a surface by the medium of size. It differs only in the care with which the size has been prepared, and the greater quantity employed. When painted, it would wash off again, like any other tempera, but for an *after-process*, in which the great novelty of our invention consists.

As this after-process may be applied with equal success to other substances besides size, equally susceptible of being employed as vehicles for painting, we will briefly state the nature of the invention, and, in the present account, limit ourselves to giving those particulars most necessary to explain its application to the higher branches of decorative art, or to the purposes of the artist. Its treatment, when applied to plain house-painting, is much more simple.

The invention consists in using, as vehicles for painting, certain substances *soluble* in water, which, by the after application of chemical agents or re-agents, can be rendered *insoluble* in water. Thus, the paintings so treated are susceptible of being cleaned by washing.

It is well known that many chemical agents, when brought into contact with albumen or gelatine in solution, form, with them, insoluble compounds.

Moreover, a soap of wax, or of certain resinous substances, being an alkaline compound, would be decomposed by an acid or earthy re-agent, and the wax or resin restored to its originally insoluble state.

As this effect is produced by alum, or by the acetate of alumina, in solution, and as these also form an insoluble compound with albumen, and with size of a *certain quality*, all these vehicles may be used together, in the same picture, according to the quality of the surface or mode of working which the artist may require for producing a satisfactory effect.

Clear, lustrous, and opaque lights, not liable to darken or *sink*; transparent shadows and dark colours, easily spread and glazed on, free from gloss and reflection; these are the qualities it is most desirable to combine, if possible, in all paintings intended for decoration. These effects may be obtained by the following treatment:—

Size being the best vehicle for all body colours and lights, from not changing colour, and from its being naturally tough, not liable to crack or peel, and from its not absorbing light, we recommend that the white paint, and all light bright body colours, be mixed with size.

For the shadows and dark colours a transparent vehicle is best, that they may be rich and deep in tone, and recede from the eye. It is, therefore, desirable to grind up the brown, red, green, and dark blue colours in the soap of wax, as oil colours are in linseed-oil.

Besides this, to thin the colours so prepared for working, a vehicle is required to be used, as spirits of turpentine are used in oil-painting, for the purpose of giving fluidity to the size colour in finishing up, or for laying on semi-opaque washes of body colour. The white of egg, beaten up with an equal weight of water, is the



## APPENDIX.

## No. 15.

Description of the  
Patent Kalsomine  
Tempera.

best thinning vehicle. It forms, with the reagent, a particularly intractable coagulum, which, being *very opaque*, will be found as good for the light colours as it is useful in neutralizing whatever gloss the soap of wax might give the deep colours, according to the proportions in which these vehicles are combined. This must be left to the judgment of the artist.

If the lights and white are thus mixed with size, and the darks and colours with soap of wax, every gradation of opacity will be obtained by the simple mixing of the colours. The shadows will *recede* and the lights will *come forward* by the *optical properties* of the vehicles—an advantage of great value in the hands of an intelligent artist, which cannot be wholly and permanently obtained in oil, in fresco, or in tempera. For in oil the lights *sink* from the action of the *oil* on the *white*, and become discoloured from the action of the *atmosphere* on the *oil* and *driers*, while the rich dark tints become dingy. In fresco, the absence of gloss in all tints alike is accompanied by a dulness and meagreness of tone and texture which puts fine colouring and effect out of the question, besides the difficulties of manipulation and risks of the process. And though in tempera a greater richness and depth of tone and effect may be aimed at, with all the rapidity of execution and breadth of fresco, it cannot be cleaned, and in the climate of England it is soon destroyed by damp, which destroys and decomposes the size used as a vehicle.

But when our process has been applied to a picture so painted, it is no longer susceptible of this decomposition. The painting, when finished, is washed over with a solution of alum, or the acetate of alumina. This renders the size (as well as the other vehicles) *insoluble in water*. It is converted into a kind of *horn*, or tanned, much in the same way as sheepskins are converted into “whit leather.”

We have said that a certain care is necessary in the selection of the size. It is a fact known to chemists, and perhaps only to them, that there are two varieties of size possessing exactly the same external qualities, but differing in this, that the one kind is *not* coagulated by alum, and the other *is*. The former has the name of *gelatine*, the latter that of *chondrine*. Fish-glue, or size made from isinglass, is an example of the *gelatine* variety; and tempera made with this will not be rendered washable by being subsequently treated with alum.

Size that will coagulate is procured from the tendons of animals, and, consequently, abundantly from such parts of their skins as have many tendons inserted into them. The parts about the head are well fitted to make size proper for our purpose. A simple method of ascertaining whether size is fit or not is to warm a little of it, just to the melting point, but no more, as it would injure the fixing property, and pour into it a little strong alum-water. If the size immediately coagulate, it is fit for our purpose.

As *chondrine*, by keeping, gradually changes into *gelatine*, and becomes unfit for our purpose, because it cannot then be *fixed*, it is quite necessary, to use it very fresh, to mix up only as much white paint as will last three or four days, and in summer to keep it in a cool place.

Another important precaution is to use only such colours, with size or with albumen, as do not decompose, effervesce, or dissolve, in the “fixing solution or re-agent.” Their fitness is easily tested, like the size, by pouring a little of the solution on a sample of the colour. All the carbonates of earths and metals are unsuitable; all the vegetable lakes made with chalk, but as the latter are exceedingly fugitive their unfitness is no loss.

The white we prefer to use as a basis is Porcelain clay, a compound of pure alumina and silica. It possesses none of that dry meagre whiteness common to chalk or barytes, but a certain silky lustre not easy to describe; yet most agreeable to the eye. Besides this, clay retains water with much tenacity, and therefore tempera executed with it does not dry so inconveniently fast. It is also less absorbent in use than other whites.

We beat it up with water into a paste to the consistency of butter, and add from half to two-thirds of the weight of the paste, of strong double size. The whole must be well mixed and passed through a muslin; it must then be set aside to cool till it begins to set or gelatinize, and then beaten up with a spatula.

As it is desirable to use as much size as possible, that the paint may be solid when fixed, and as size *alone* is inconvenient to use, from its setting, when the paint is made so strong, we recommend the previous preparation of the size in the following manner, to make it work more soft and dry less rapidly:—If a solution of white tallow soap in 16 times its weight of water be prepared by long boiling and kept for use, about two ounces of this solution to every pound of size, with a table-



spoonful of drying oil, stirred in when the size is just melted, will be found a great improvement. The size will then work easily, give more body to the colour; and further, the fixing solution will act on this mixture in such a manner, that after its application the surface will be impervious to water or damp.

Or, a little white wax may be incorporated with the soap by means of heat, and then brought to the consistence of lard, by adding water, instead of the oil.

But as a general rule, we would suggest, that as the coagulated size and albumen are the most simple and unalterable vehicles, we make a point of being as sparing in the use of any addition, as possible.

The best fixing solutions are alum, and the acetate of alumina or mordant of the calico printers. For all choice and delicate work we prefer the latter. The strength of the solution should be such, that a pint of water shall contain about an ounce of alum, as a maximum.

If after dissolving the alum in warm water, about one-tenth of its weight of chalk be added, and when the effervescence has ceased, about three-quarters of its weight of acetate of lead, sulphate of lead will be precipitated, and the acetate remain in solution fit for use.

This fixing solution is applied with a large brush, taking care (if the painting be on a wall) that no more be applied than the paint will absorb, without letting any run down along the painting.

If after the picture is quite dry, it be washed a second time with a lather of soap, the latter will combine with the excess of alum left by the first wash, and fill up the pores of the fixed distemper with a soap of alumina that resists the further introduction of water or damp. This is in case the soap should not have been combined with the size in mixing, which, nevertheless, we recommend in preference.

Lastly, we must caution those who use size combined in the manner we recommend, with fatty substances in very minute proportions—to be not the less scrupulous in using their size quite fresh, and not keeping much paint mixed at a time. For although size so combined would not turn sour, or smell, or appear in the least decomposed, its fixing property is not the less destroyed in about the same time that it would be without this mixture. And although a little sulphate of zinc added to the size will preserve it fit for our purpose several weeks, size so treated will not work *with albumen*, because the sulphate of zinc coagulates the latter.

Such is the general nature and best way of applying the patent Kalsomine Tempera, which I shall be happy to substantiate by any trials which the Commissioners may be pleased to direct.

F. GYBBON SPILSBURY, *Patentee.*

## APPENDIX.

No. 15.

Description of the  
Patent Kalsomine  
Tempera.



## APPENDIX.

No. 16.

Letter from the  
Right. Hon. the  
Secretary of State  
for the Home  
Department.

No. 16.

LETTER FROM THE RIGHT HONOURABLE THE SECRETARY  
OF STATE FOR THE HOME DEPARTMENT.

SIR,

*Whitehall, July 16, 1844.*

I HAVE received Her Majesty's commands to notify to you, that Her Majesty has been graciously pleased to approve the Report of the Commissioners on the Fine Arts; and Her Majesty has directed the Lords Commissioners of the Treasury to submit to Parliament an estimate for the sum of 6000*l.*, to be given and distributed as Premiums for the best Cartoons, Fresco, and Oil paintings, in the manner proposed in the Report.

I have the honour to be, Sir,

Your obedient Servant,

*C. L. Eastlake, Esq.*

J. R. G. GRAHAM.



FOURTH REPORT  
OF  
THE COMMISSIONERS  
ON THE  
FINE ARTS.

WITH APPENDIX.

---

Presented to both Houses of Parliament by Command of Her Majesty.

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LONDON:  
PRINTED BY WILLIAM CLOWES AND SONS, STAMFORD STREET,  
FOR HER MAJESTY'S STATIONERY OFFICE.

—  
1845.





## APPENDIX.

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## COMMISSION.

### VICTORIA R.

VICTORIA, by the Grace of God, of the United Kingdom of Great Britain and Ireland, Queen, Defender of the Faith. To Our Most Dearly-beloved Consort, His Royal Highness Francis ALBERT Augustus Charles Emanuel Duke of Saxony, Prince of Saxe Cobourg and Gotha, Knight of Our Most Noble Order of the Garter, and Field-Marshal in Our Army; Our Right Trusty and Well-beloved Councillor John Singleton Lord Lyndhurst, Our Chancellor of that Part of Our United Kingdom of Great Britain and Ireland, called Great Britain; Our Right Trusty and Right Entirely-beloved Cousin George Granville Duke of Sutherland, Knight of Our Most Noble Order of the Garter; Our Right Trusty and Entirely-beloved Cousin and Councillor Henry Marquis of Lansdowne, Knight of Our Most Noble Order of the Garter; Our Right Trusty and Well-beloved Councillor Henry Pelham Pelham Clinton (commonly called Earl of Lincoln); Our Right Trusty and Right Well-beloved Cousin John Earl of Shrewsbury; Our Right Trusty and Right Well-beloved Cousin and Councillor George Earl of Aberdeen, Knight of Our Most Ancient and Most Noble Order of the Thistle; Our Right Trusty and Well-beloved Councillors John Russell (commonly called Lord John Russell), and Francis Egerton (commonly called Lord Francis Egerton); Our Right Trusty and Well-beloved Cousin and Councillor Henry John Viscount Palmerston, Knight Grand Cross of Our Most Honourable Order of the Bath; Our Right Trusty and Well-beloved Cousin and Councillor William Viscount Melbourne; Our Right Trusty and Well-beloved Councillor Alexander Lord Ashburton; Our Right Trusty and Well-beloved Nicholas William Lord Colborne; Our Right Trusty and Well-beloved Councillors Charles Shaw Lefevre, Sir Robert Peel, Baronet, and Sir James Robert George Graham, Baronet; and our Trusty and Well-beloved Sir Robert Harry Inglis, Baronet, and Henry Gally Knight, Benjamin Hawes the Younger, Henry Hallam, Samuel Rogers, George Vivian, and Thomas Wyse, Esquires,—greeting: Whereas We have thought it expedient, for divers good causes and considerations, that a Commission should forthwith issue for the purpose of inquiring whether advantage might not be taken of the rebuilding of Our Palace at Westminster, wherein Our Parliament is wont to assemble, for the purpose of promoting and encouraging the Fine Arts in Our United Kingdom, and in what manner an object of so much importance would be most effectually promoted:

Now know ye that We, reposing great trust and confidence in your knowledge and ability, have authorized and appointed, and do by these Presents authorize and appoint, you, the said Francis ALBERT Augustus Charles Emanuel Duke of Saxony and Prince of Saxe Cobourg and Gotha, John Singleton Lord Lyndhurst, George Granville Duke of Sutherland, Henry Marquis of Lansdowne, Henry Pelham Pelham Clinton (commonly called Earl of Lincoln),



John Earl of Shrewsbury, George Earl of Aberdeen, John Russell (commonly called Lord John Russell), Francis Egerton (commonly called Lord Francis Egerton), Henry John Viscount Palmerston, William Viscount Melbourne, Alexander Lord Ashburton, Nicholas William Lord Colborne, Charles Shaw Lefevre, Sir Robert Peel, Sir James Robert George Graham, Sir Robert Harry Inglis, Henry Gally Knight, Benjamin Hawes the Younger, Henry Hallam, Samuel Rogers, George Vivian, and Thomas Wyse, or any five or more of you, to be Our Commissioners for the purposes aforesaid.

And for the better enabling you to carry these Our Royal Intentions into effect, We do hereby enjoin and command you, or any five or more of you, to inquire into the mode in which, by means of the interior decoration of Our said Palace at Westminster, the Fine Arts of this country can be most effectually encouraged. And we do by these presents give and grant to you, or any five or more of you, full power and authority to call before you, or any five or more of you, such persons as you shall judge likely to afford you any information upon the subject of this Our Commission, and to inquire of and concerning the premises by all other lawful ways and means whatsoever.

And we do by these Presents will and ordain that this Our Commission shall continue in full force and virtue, and that you Our said Commissioners, or any five or more of you, may, from time to time, proceed in the execution thereof, and of every matter and thing therein contained, although the same be not continued from time to time by adjournment. And Our further Will and Pleasure is, that you Our said Commissioners, or any five or more of you, upon due inquiry into the premises, do report to Us, in writing under your hands and seals, or under the hands and seals of any five or more of you, your several proceedings under and by virtue of this Commission, together with what you shall find touching or concerning the premises.

And We further ordain that you, or any five or more of you, may have liberty to report your proceedings under this Commission from time to time, should you judge it expedient so to do.

And, for your assistance in the due execution of these Presents, We have made choice of Our Trusty and Well-beloved Charles Lock Eastlake, Esquire, to be Secretary to this Our Commission, and to attend you; whose services and assistance We require you to avail yourselves of from time to time, as occasion may require.

Given at Our Court at St. James's the Twenty-second Day of November, 1841, in the Fifth Year of Our Reign.

By Her Majesty's Command,

J. R. G. GRAHAM.



## W A R R A N T,

### APPOINTING ADDITIONAL COMMISSIONERS.

VICTORIA R.

VICTORIA, by the Grace of God, of the United Kingdom of Great Britain and Ireland, Queen, Defender of the Faith. To our Trusty and Well-beloved Philip Henry Stanhope, Esquire (commonly called Viscount Mahon), and Our Right Trusty and Well-beloved Councillor Thomas Babington Macaulay, —greeting: Whereas We did by Warrant, under our Sign Manual, bearing date the Twenty-second Day of November, in the Fifth Year of Our Reign, authorize and appoint Our Most Dearly-beloved Consort, His Royal Highness Francis ALBERT Augustus Charles Emanuel Duke of Saxony, Prince of Saxe Cobourg and Gotha, Knight of Our Most Noble Order of the Garter, and Field Marshal in Our Army; Our Right Trusty and Well-beloved Councillor John Singleton Lord Lyndhurst, Our Chancellor of that Part of Our United Kingdom of Great Britain and Ireland called Great Britain; Our Right Trusty and Right Entirely-beloved Cousin George Granville Duke of Sutherland, Knight of Our Most Noble Order of the Garter; Our Right Trusty and Entirely-beloved Cousin and Councillor Henry Marquis of Lansdowne, Knight of Our Most Noble Order of the Garter; Our Right Trusty and Well-beloved Councillor Henry Pelham Pelham Clinton (commonly called Earl of Lincoln); Our Right Trusty and Right Well-beloved Cousin John Earl of Shrewsbury; Our Right Trusty and Right Well-beloved Cousin and Councillor George Earl of Aberdeen, Knight of Our Most Ancient and Most Noble Order of the Thistle; Our Right Trusty and Well-beloved Councillors John Russell, commonly called Lord John Russell, and Francis Egerton (commonly called Lord Francis Egerton); Our Right Trusty and Well-beloved Cousin and Councillor Henry John Viscount Palmerston, Knight Grand Cross of Our Most Honourable Order of the Bath; Our Right Trusty and Well-beloved Cousin and Councillor William Viscount Melbourne; Our Right Trusty and Well-beloved Councillor Alexander Lord Ashburton; Our Right Trusty and Well-beloved Nicholas William Lord Colborne; Our Right Trusty and Well-beloved Councillors Charles Shaw Lefevre, Sir Robert Peel, Baronet, and Sir James Robert George Graham, Baronet; and Our Trusty and Well-beloved Sir Robert Harry Inglis, Baronet, and Henry Gally Knight, Benjamin Hawes the Younger, Henry Hallam, Samuel Rogers, George Vivian, and Thomas Wyse, Esquires, Our Commissioners for the purpose of inquiring whether advantage might not be taken of the rebuilding of Our Palace at Westminster, wherein Our Parliament is wont to assemble, for the purpose of promoting and encouraging the Fine Arts in Our United Kingdom, and in what manner an object of so much importance would be most effectually promoted:



Now know ye that We, reposing great trust and confidence in your knowledge and ability, have authorized and appointed, and do by these Presents authorise and appoint you, the said Philip Henry Stanhope (commonly called Viscount Mahon), and Thomas Babington Macaulay, to be Our Commissioners, in addition to and together with Our said Commissioners herein mentioned for the purposes aforesaid.

Given at Our Court at St. James's the Fourth Day of May, 1844, in the Seventh Year of our Reign.

By Her Majesty's Command,

J. R. G. GRAHAM.

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## FOURTH REPORT

### OF THE COMMISSIONERS ON THE FINE ARTS.

#### TO THE QUEEN'S MOST EXCELLENT MAJESTY.

WE, the Commissioners appointed by Your Majesty for the purpose of inquiring whether advantage might not be taken of the rebuilding of Your Majesty's Palace at Westminster, wherein Your Majesty's Parliament is wont to assemble, for the purpose of promoting and encouraging the Fine Arts in Your Majesty's United Kingdom, and in what manner an object of so much importance might be most effectually promoted, humbly report to Your Majesty that we have at various times taken into our consideration a letter, dated the 17th of August, 1843, addressed to us by the Right Honourable Sir Robert Peel, Bart., respecting public monuments in Sculpture and Painting to men distinguished for eminent literary, scientific, and civil services, and we now beg to report our opinion on the points which appeared first to require our attention.

Referring to the letter in question, we have humbly to state to Your Majesty, that, having consulted the architect, and inspected the edifice in progress intended for the accommodation of the Houses of Parliament, we are of opinion that there are various portions of that edifice which could with propriety and advantage be allotted to the reception of monuments, such as those to which our attention has been directed.

We have found in the course of our inquiry that many situations for statues consist of niches only, which, in accordance with the style of Gothic architecture adopted, are uniformly narrow, not exceeding two feet in width; that there are also situations where insulated statues might be fitly placed; and we conceive that, with a view both to convenient inspection, and the expediency of affording opportunities for displaying the abilities of the artists, the last-named situations are the most important.

We have also found that some situations, though not fit for the display of statues, would be well adapted for the reception of busts; and we are of opinion that busts might be considered among the means, before referred to, of doing honour to eminent men.

With respect to monuments in painting of the description indicated, whether such monuments be understood to refer to portraits, or to other representations, we beg leave to postpone our report till the building shall be more advanced.

With regard to the particular classes of eminent men referred to in the said letter, we are not at present prepared to express an opinion on the question, whether it would be advisable that any distinct portions of the building should be set apart for such classes.

We are now prepared to point out some portions of the building which we conceive might with propriety be adorned with insulated statues; but looking to the fact that, since this Commission was appointed, certain changes have taken



place in the Architect's design, involving alterations in the extent available for decorations in sculpture, as well as painting, we do not think it expedient on this occasion to enumerate all the localities which may possibly be adapted for such statues.

Having thus explained with what views, and to what extent, we are at present prepared to report to Your Majesty on the subjects recommended to our consideration in the letter before referred to, we have now to express our opinion that six insulated marble statues might be conveniently placed in St. Stephen's Porch, and that sixteen such statues might be conveniently placed in St. Stephen's Hall. We are of opinion that it is not desirable that a corresponding number of eminent names be now pointed out with a view to the entire occupation of those places; but we are at once prepared to recommend, that statues of Marlborough and Nelson be placed in St. Stephen's Porch; and that statues of Selden, Hampden, Lord Falkland, Lord Clarendon, Lord Somers, Sir Robert Walpole, Lord Chatham, Lord Mansfield, Burke, Fox, Pitt, and Grattan, be placed in St. Stephen's Hall.

We have further to propose that the following three artists, viz., William Calder Marshall, John Bell, and John Henry Foley, whose works in the last exhibition in Westminster Hall were considered by us to be entitled to especial commendation, be at once commissioned to prepare models for three of the aforesaid statues, viz., the statues of Hampden, Lord Falkland, and Lord Clarendon; and that the execution of such statues be allotted to the said artists respectively, as we may hereafter decide.

We have further to propose that £2,000 of public money be granted on account towards the payment of such works; and we humbly request the sanction of Your Majesty to our present Report.

(Signed)

ALBERT.  
LYNDHURST.  
SUTHERLAND.  
LANSDOWNE.  
LINCOLN.  
ABERDEEN.  
J. RUSSELL.  
PALMERSTON.  
MELBOURNE.  
MAHON.  
ASHBURTON.  
COLBORNE.  
C. S. LEFEVRE.  
ROBERT PEEL.  
J. R. G. GRAHAM.  
T. B. MACAULAY.  
ROBERT HARRY INGLIS.  
B. HAWES, JUN.  
HENRY HALLAM.  
SAMUEL ROGERS.  
THOMAS WYSE.

*Whitehall, 25th April, 1845.*



## APPENDIX.

No. 1.

### REPORT OF COMMITTEE, WITH LIST OF DISTINGUISHED PERSONS TO WHOSE MEMORY STATUES MIGHT BE ERECTED.

Your Committee appointed to "prepare a general list of distinguished persons of the United Kingdom, to whose memory statues might with propriety be erected in or adjoining the New Houses of Parliament, such list being unrestricted as to the number of such distinguished persons, and as to the time in which they lived," have the honour to submit two lists; the first (A), of names to which they agreed unanimously; the second (B), of names on which your Committee were not unanimous, but decided by greater or smaller majorities.

The aggregate of these two lists consists of 121 names, which may probably afford scope, not for indiscriminate adoption but rather for choice and selection on the part of the Commission at large.

At the same time your Committee desire to express their unanimous opinion, that the attempt to execute any great number of these statues simultaneously, would not be conducive to the interests of Art.

(Signed)

MAHON.  
T. B. MACAULAY.  
ROBERT HARRY INGLIS.  
HENRY HALLAM.  
SAMUEL ROGERS.  
THOMAS WYSE.  
B. HAWES, JUN.

*London, March 11, 1845.*

#### (A.)

Alfred.  
Elizabeth.  
Robert Bruce.

Lord Burleigh.  
John Hampden.  
Earl of Clarendon.  
Lord Somers.  
Earl of Chatham.  
Edmund Burke.  
C. J. Fox.  
William Pitt.

Sir Thomas More.  
Sir Edward Coke.  
John Selden.  
Sir Matthew Hale.  
Earl of Mansfield.  
Lord Erskine.

Venerable Bede.  
Richard Hooker.

Sir William Wallace.  
Sir Philip Sidney.  
Duke of Marlborough.  
Lord Clive.  
Lord Heathfield.

Lord Howard of Effingham.  
Sir Francis Drake.  
Admiral Blake.  
Lord Rodney.  
Lord Howe.  
Lord Duncan.  
Lord St. Vincent.  
Lord Nelson.

Sir Walter Raleigh.  
Captain Cook.

Sir Thomas Gresham.

Chaucer.  
Spenser.  
Earl of Surrey.  
Shakspeare.  
Milton.  
Addison.  
Richardson.  
Dr. Johnson.  
Cowper.  
Sir Walter Scott.

Bacon.  
Napier.  
Newton.  
Locke.  
Robert Boyle.

Caxton.  
Watt.  
Herschel.  
Cavendish.  
Inigo Jones.  
Sir Christopher Wren.  
Hogarth.  
Sir Joshua Reynolds.  
Flaxman.

John Howard.  
William Wilberforce.

Harvey.  
Jenner.

*March 6, 1845.—Revised March 14, 1845.*



## (B.)

Richard I., Cœur de Lion.	John Wickliffe.	Ben Jonson.
Edward I.	John Knox.	John Bunyan.
Edward III.	Cranmer.	Dryden.
The Black Prince.	Archbishop Usher.	Pope.
Henry V.	Archbishop Leighton.	Swift.
William III.	Jeremy Taylor.	Goldsmith.
George III.	Chillingworth.	Burns.
—	Barrow.	Sir William Jones.
—	Bishop Butler.	—
Cardinal Langton.	John Wesley.	Robertson.
William of Wickham.	—	Hume.
Cardinal Wolsey.	—	—
Earl of Strafford.	Sir John Talbot.	Fielding.
Lord Falkland.	Sir John Chandos.	—
Sir William Temple.	Marquis of Montrose.	—
Lord Russell.	Cromwell.	Roger Bacon.
Sir Robert Walpole.	Monk.	Smeaton.
Earl of Hardwicke.	General Wolfe.	Brindley.
Earl Camden.	Sir Eyre Coote.	John Hunter.
Grattan.	Sir Ralph Abercromby.	Adam Smith.
Warren Hastings.	Sir John Moore.	—
—	—	Purcell.
—	—	—
Speaker Onslow.	Hawke.	Garriek.
—	—	—

March 6, 1845.—Revised March 14, 1845.

## No. 2.

### REPORT OF COMMITTEE RESPECTING SELECTION OF PERSONS WHOSE EFFIGIES MIGHT BE PLACED IN THE NICHEs IN THE HOUSE OF LORDS.

THE selection of the Statues for the eighteen niches in the House of Lords, which has now been referred to your Committee, does not appear to them altogether so free and with so wide a scope as the selection of the ninety-six figures on painted glass, upon which they lately reported. In this case the very narrow size of the niches, and their gothic form, seem to limit the choice of the Commission to characters drawn from the feudal age, and, as usual, with effigies of that period, presenting little or no variety of attitude.

On a careful consideration of the characters which might be chosen, subject to this condition, your Committee have become convinced that no scheme is preferable to that which was first suggested to the Commission by His Royal Highness Prince Albert, namely, to fill the niches with the effigies of the principal Barons who signed Magna Charta. Your Committee subjoin a list of the names which they would recommend for this purpose. They conceive that the difference of character as laymen, or as prelates, would afford a picturesque variety of attire, and that the historical analogy would be most suitably attained by placing side by side in the same House of the Legislature, in windows or in niches, the successive holders of Sovereign power, and the first founders of constitutional freedom.

*Stephen Langton*, Archbishop of Canterbury.  
*William*, Bishop of London.  
*Almeric*, Master of Knights Templars.  
*William*, Earl of Salisbury.  
*William*, Earl of Pembroke.  
*Waryn*, Earl of Warren.  
*William*, Earl of Arundel.  
*Hubert de Burgh*, Earl of Kent.  
*Richard*, Earl of Clare.  
*William*, Earl of Aumerle.



*Geoffrey, Earl of Gloucester.*  
*Saher, Earl of Winchester.*  
*Henry, Earl of Hereford.*  
*Roger, Earl of Norfolk.*  
*Robert, Earl of Oxford.*  
*Robert Fitzwalter.*  
*Eustace de Vesci.*  
*William de Mowbray.*

(Signed)

MAHON.  
 T. B. MACAULAY.  
 ROBERT HARRY INGLIS.  
 B. HAWES, JUN.  
 HENRY HALLAM.  
 SAMUEL ROGERS.  
 THOMAS WYSE.

*Whitehall, May 15, 1845.*

No. 3.

LETTER FROM MR. HALLAM.

MY DEAR SIR,

24, *Wilton Crescent*, May 17, 1845.

IN compliance with the request of His Royal Highness and the other members of the Commission at our\* meeting yesterday, I will state the grounds on which the Committee appointed to select persons whose effigies might be placed in the eighteen niches of the new House of Lords, having first determined that men prominent in obtaining the Great Charter of John, shall be chosen, have come to a resolution of recommending the particular names which have been submitted to the Commission.

In the text of *Magna Charta*, inserted in *Matthew Paris*, the king recites himself to have granted it by the advice of Stephen Langton, Archbishop of Canterbury; the Archbishop of Dublin; seven English bishops; the Master of the Knights Templars in England; with 16 barons, five of whom had the rank of earls, though only four are mentioned by this author, who has also committed one or two other slight inaccuracies. *Roger de Wendover*, whose chronicle, lately published by the English Historical Society, is almost wholly copied by *Matthew Paris*, omits altogether this recital of names in his text of the Charter. But in this instance he is certainly wrong, as appears by the incontestible evidence of the Charter itself, of which, as is well known, several copies exist. There can, therefore, be no doubt that the personages above-mentioned were concerned, in a prominent manner, in the enactment of that great and celebrated law.

But, while it would have been easy to recommend for the 18 niches in the House of Lords, the effigies of the archbishop, and some other ecclesiastics, with these 16 barons whom we find recited in the Charter, we were checked by the consideration that these, as appears by a preceding passage of *Matthew Paris*, were all on the King's side in the previous contest, and that it would be a very inadequate commemoration of that event, to omit those nobles of England who had in reality the chief share in bringing it about. It is indeed true, that those who had adhered most steadily to King John, united with the rest at last to press upon him the necessity of compliance with the demand of a charter of liberties; so that it may be said to have been granted on the unanimous requisition of the baronage. But this affords only a reason for selecting names indiscriminately from both parties, considering them as in fact combined for the purpose of obtaining a legal guarantee for their liberties.

It became, consequently, the duty of the Committee to look over the history of the time, in order to fix upon 18 persons who, out of a more considerable number, appeared most worthy of being commemorated on this occasion. The Archbishop of Canterbury, Stephen Langton, independently of his high rank, was, as is well known, one of the most distinguished statesmen of that age, and a strenuous supporter of the Charter, though without quitting the royal banner. The next in station among the prelates is the Archbishop of Dublin. But, as he

[4.]

D



did not hold an English see, it seemed more desirable to select William, Bishop of London, whose see is next in dignity among those who were present and whose name may be found in history. Almeric, Master of the Knights Templars in England, was the representative of a renowned and powerful order; and his effigy would furnish some variety of costume. Five earls are recited on the King's side; those of Pembroke, a very eminent man, of Salisbury, of Warren, of Arundel, and lastly, Hubert de Burgh of Kent, afterwards justiciary of England. On the side of the barons we find seven earls; those of Clare, Aumerle, Gloucester, Winchester, Hereford, Norfolk, and Oxford. Three names remained to complete the number of 18. No doubt could be felt as to that of Robert Fitzwalter, whom the barons had placed at their head in conducting this enterprise. Eustace de Vesci bore a considerable part on the same side, and has some name in history. One only remained; and among many noble, but scarcely very historical, persons none appeared more eligible than William de Mowbray, ancestor of the Duke of Norfolk, the oldest peer, and that in the three ranks of duke, earl, and baron, in the existing House of Lords. William de Mowbray is also ancestor not only of the various noble families which bear the surname of Howard, but of that of Berkeley.

Such, I apprehend, are the reasons which have induced the Committee, as they have myself, to recommend the 18 names, of which you possess a list, to be commemorated as having borne a share in obtaining the Great Charter of John.

I am, my dear Sir,

Very truly yours,

HENRY HALLAM.

*C. L. Eastlake, Esq.*

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No. 4.

MEMORANDUM RESPECTING PLACES FOR STATUES IN THE  
PALACE AT WESTMINSTER.

THE Commissioners having at various times inspected the New Houses of Parliament with a view to ascertain what situations would be adapted for the reception of insulated statues, and having examined the principal localities on the 25th of April last, for the same object, were then of opinion,—

That, as the entrance to the Houses of Parliament by St. Stephen's Porch will contain statues of distinguished statesmen, warriors, and other eminent subjects; the entrance by the Grand Staircase, the Landing-place, Guard-room, Victoria Gallery, and Lobby to the House of Peers, should contain the statues of Sovereigns.

That statues of Egbert, Edgar, Canute, and Edward the Confessor might be fitly placed on the first Landing-place.

That the principal Landing-place should contain the statues of the Sovereigns, from William the Conqueror to Edward IV. That the statues of Edward V. and Richard III. might be placed in the Guard-room.

That in the Victoria Hall the series should be continued, beginning with Henry VII. and ending with Queen Anne.

That the Lobby to the House of Lords\* should contain the statues of the Sovereigns of the House of Brunswick, beginning with George I. and ending with Her Most Gracious Majesty.

In this proposed arrangement it appeared that one pedestal in the Lobby to the House of Lords would still remain unoccupied. A resolution was referred to (recorded in the Minutes on the 21st April, 1843), to the effect that a statue of His Royal Highness Prince Albert would be appropriately placed in the Victoria Gallery (of which the Lobby in question originally formed a part). Thus the situations for statues in the state apartments, and the approaches to them would, in the event of the above resolution being confirmed, be entirely occupied.

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\* The names of various apartments have been altered and finally determined since the date of this memorandum. The principal Landing-place is called the Norman Porch; the Victoria Gallery is called the Royal Gallery; the Lobby to the House of Lords is called the Victoria Hall.



According to the above proposed distribution, the number of statues on the Landing-places and in the Guard-room would be twenty-two; in the Victoria Gallery twelve (William III. and Mary being both represented); in the Lobby, including the statue of Her Majesty, seven.

It was considered that the statues in the Robing-room might, according to a resolution proposed by Mr. Gally Knight with reference to another locality, consist of allegorical figures.

It was further proposed that the lower Waiting Hall should contain eight statues of celebrated scientific men; that the upper corresponding Hall should contain eight statues of celebrated poets, and that the panels in the latter should be adorned with paintings. The lower Hall has no panels available for paintings.

It was further remarked that, if required, statues could be placed in the open air in many of the courts, and that some of the larger corridors or passages on the ground floor would also admit of such decorations.

The consideration of the place for the statue of Alfred, and of the precise number and situations of other statues in the central Hall, was postponed till that part of the building should be more advanced.

*Whitehall, 26th April, 1845.*

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No. 5.

DESCRIPTION OF AN APPARATUS FOR MOVING STATUES  
TOGETHER WITH THEIR PEDESTALS, BY MR. JOHN BELL.

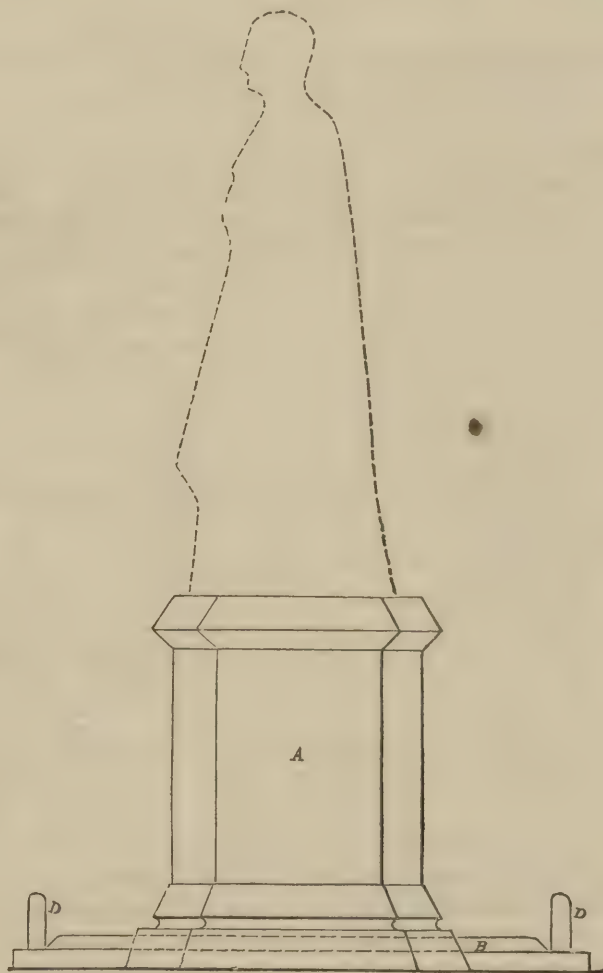


FIG. 1.—*A*, Pedestal and Statue to be moved; beneath which, in a mortise, is inserted the T-shaped iron *B*.



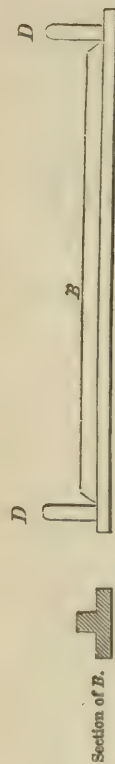


FIG. 2.—Longitudinal elevation of the T-shaped iron *B*, which is introduced transversely beneath the Pedestal; the lugs *D D* (see the other figures) are for a rod to be attached to suspend the same to the table of the apparatus.

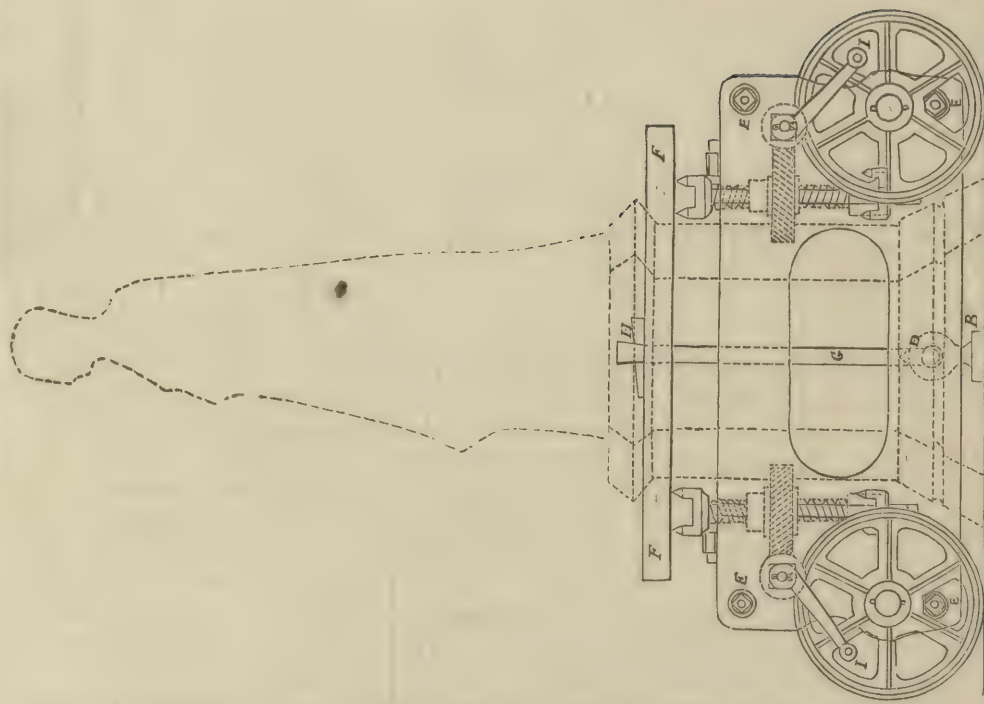


FIG. 3.—Side elevation of one of two Trucks. Each truck is mounted on four wheels. The trucks are connected together by the bracing rods *EEE E*. Each truck is provided with two jacks, worked in the ordinary way, for raising the lifting table *FF*, through which pass the rods *GG* firmly keyed at *HH*; the ends of the rods pass through the lugs *DD* at the ends of the T-iron beneath the pedestal of the statue. By turning the handles *II*, the jacks will raise the lifting table, and thereby move the statue from the ground to the height required, in order that it may be easily conveyed to its destination.

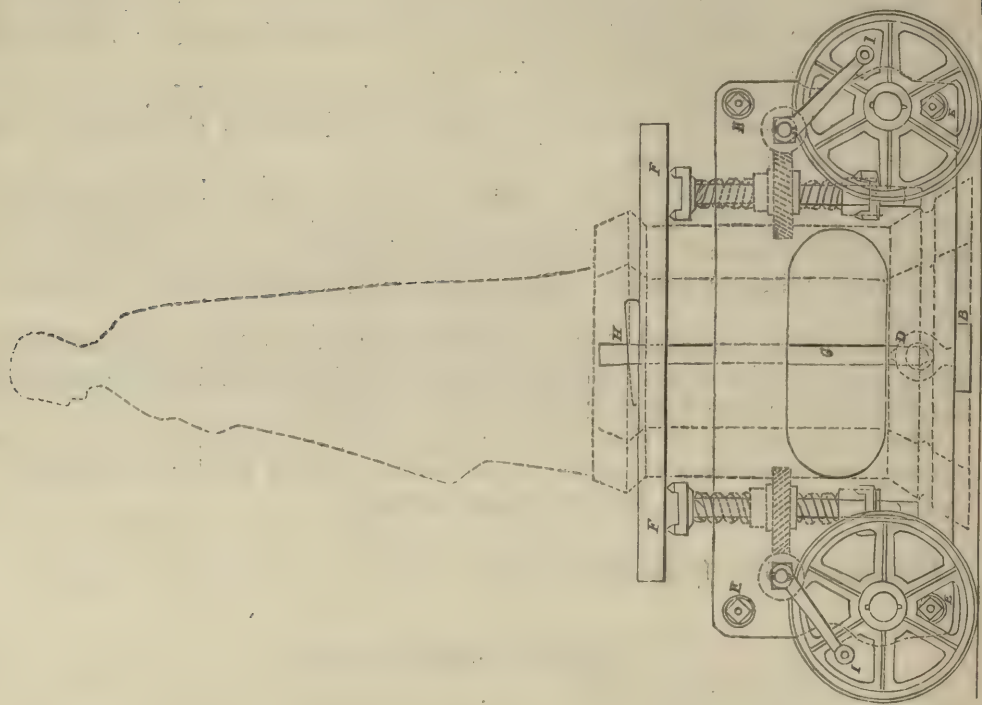


FIG. 4.—Is a similar view, showing the statue raised from the ground.



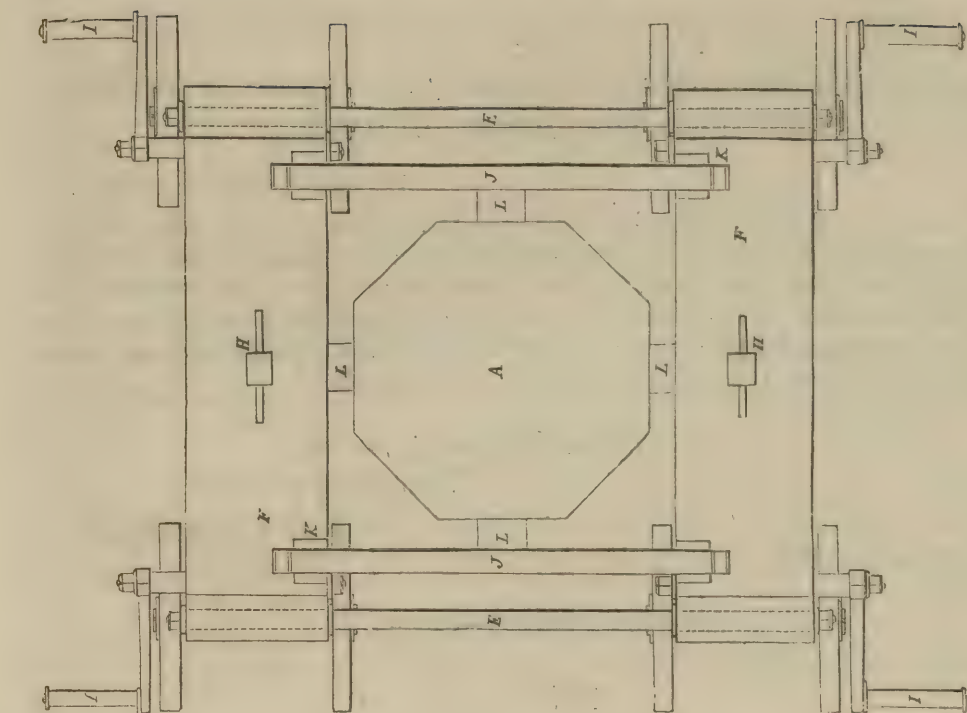


FIG. 6.—A, Plan, in the centre of which the statue is made firm to the sides of the trucks, and to the transverse bars *I I*, which fit into the guides *K K*, by the wedges *L L*.

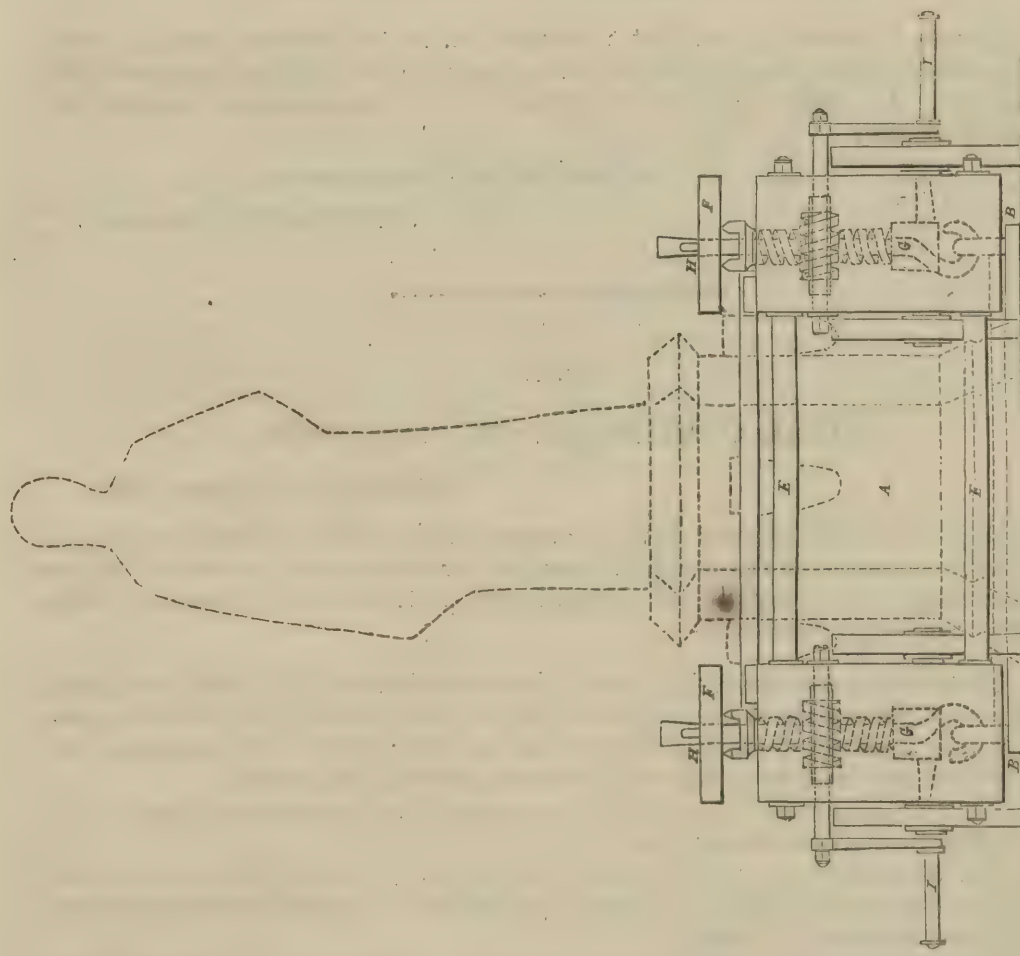


FIG. 5.—End view.

In using the apparatus run each truck side by side of the statue; then pass the bracing and connecting rods *E E E E* through the bearings provided for them, and make them firm by means of the screw-nuts to the outside of the truck; this done, both trucks will become firmly united and ready to act as one carriage.

In order to prevent the statue from swaying when suspended, the bars *J J* should be inserted into their guides *K K*, and the wedges *L L* introduced.



No. 6.

LETTER FROM THE RIGHT HONOURABLE THE SECRETARY  
OF STATE FOR THE HOME DEPARTMENT.

SIR,

*Whitehall, 9th May, 1845.*

I HAVE received Her Majesty's Commands to notify to you that Her Majesty has been graciously pleased to approve the Report of the Commissioners on the Fine Arts, dated the 25th April, 1845. And Her Majesty has directed the Lords Commissioners of the Treasury to submit to Parliament an Estimate for the sum of Two thousand Pounds on account, towards the payment of the expense of statues of Hampden, Lord Falkland, and Lord Clarendon.

I have the honor to be, Sir,

Your obedient Servant,

J. R. G. GRAHAM.

*C. L. Eastlake, Esq.*

No. 7.

## ROYAL COMMISSION OF FINE ARTS.

NOTICE is hereby given, that a competition in Oil-painting which, by an announcement before issued, was to take place in June 1846, is postponed till June 1847. All other conditions, expressed in the announcement referred to, remain unaltered.

By command of the Commissioners,

C. L. EASTLAKE, *Secretary.*

No. 8.

## ROYAL COMMISSION OF FINE ARTS.

*Whitehall, 7th August, 1845.*

HER Majesty's Commissioners having announced that their attention would, in due time, be directed to the means of selecting for employment artists skilled in Oil-painting, with a view to the decoration of portions of the Palace at Westminster, hereby give notice:—

1. That three premiums of 500*l.* each, three premiums of 300*l.* each, and three premiums of 200*l.* each, will be given to the artists who shall furnish Oil-paintings, which shall be deemed worthy of one or other of the said premiums by judges to be appointed to decide on the relative merit of the works.
2. The paintings are to be sent in the course of the first week in June, 1847, for exhibition, to Westminster Hall.
3. The Commissioners reserve to themselves the right of excluding from public exhibition works which shall be deemed by them not to possess sufficient merit to entitle them to such a privilege.
4. The paintings, not exceeding two in number, by each artist, are required to be prepared for the occasion.
5. The subjects are required to come under the general classes of religion, history, or poetry.
6. The dimensions are left to the choice of the artists under the following conditions:—The figures are not to be less than two in number; the size of the nearest figure or figures, in at least one of the specimens by each artist, is to be not less than that of life; but the size of the figures is altogether left to the choice of painters of marine subjects, battle-pieces, and landscape.



7. The judges appointed to decide on the relative merit of the works may, if they shall think fit, require any artist, to whom a premium shall have been awarded, to execute, under such conditions as they may think necessary, an additional painting as a specimen of his ability, and in such case the premium awarded to such artist will not be paid unless his second painting shall be approved by the judges.

8. The names of the artists are not required to be concealed.

9. The paintings will remain the property of the respective artists.

10. Paintings which may combine appropriate subjects, with a high degree of merit, shall be considered eligible to be purchased by the nation, in order to be placed in one of the apartments of the Palace at Westminster.

11. Religious, poetical, or allegorical subjects, which, by judicious adaptation or treatment may have reference to the history or constitution of the kingdom, may, as well as strictly historical subjects, be eligible to be so purchased.

12. The judges to be hereafter appointed to decide on the relative merit of the works, with a view to the award of premiums, will consist partly of artists.

13. The competition hereby invited is confined to British subjects, including foreigners who may have resided ten years or upwards in the United Kingdom.

By command of the Commissioners,

C. L. EASTLAKE, *Secretary.*

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No. 9.

ROYAL COMMISSION OF FINE ARTS.

VARIOUS applications having been received from artists, candidates for employment as Fresco-painters, respecting the mode in which specimens of Fresco-painting may hereafter be submitted to the Commissioners on the Fine Arts, without reference to public exhibition:

Notice is hereby given, that such specimens may be sent to Westminster Hall for the purpose aforesaid, from the 1st of March to the 1st of May next inclusive.

The subjects and dimensions are left to the choice of the artists, but those artists who have not before exhibited Cartoons in Westminster Hall are required to send specimens of drawing together with their Fresco-paintings.

By command of the Commissioners,

C. L. EASTLAKE, *Secretary.*

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LONDON :  
Printed by WILLIAM CLOWES and Sons, Stamford Street,  
For Her Majesty's Stationery Office.



FIFTH REPORT  
OF  
THE COMMISSIONERS  
ON THE  
FINE ARTS.

WITH APPENDIX.

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Presented to both Houses of Parliament by Command of Her Majesty.

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LONDON:

PRINTED BY WILLIAM CLOWES AND SONS, STAMFORD STREET,  
FOR HER MAJESTY'S STATIONERY OFFICE.

1846.





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## COMMISSION.

VICTORIA R.

VICTORIA, by the Grace of God, of the United Kingdom of Great Britain and Ireland, Queen, Defender of the Faith. To Our Most Dearly-beloved Consort, His Royal Highness Francis ALBERT Augustus Charles Emanuel Duke of Saxony, Prince of Saxe Cobourg and Gotha, Knight of Our Most Noble Order of the Garter, and Field-Marshal in Our Army; Our Right Trusty and Well-beloved Councillor John Singleton Lord Lyndhurst, Our Chancellor of that Part of Our United Kingdom of Great Britain and Ireland, called Great Britain; Our Right Trusty and Right Entirely-beloved Cousin George Granville Duke of Sutherland, Knight of Our Most Noble Order of the Garter; Our Right Trusty and Entirely-beloved Cousin and Councillor Henry Marquis of Lansdowne, Knight of Our Most Noble Order of the Garter; Our Right Trusty and Well-beloved Councillor Henry Pelham Pelham Clinton (commonly called Earl of Lincoln); Our Right Trusty and Right Well-beloved Cousin John Earl of Shrewsbury; Our Right Trusty and Right Well-beloved Cousin and Councillor George Earl of Aberdeen, Knight of Our Most Ancient and Most Noble Order of the Thistle; Our Right Trusty and Well-beloved Councillors John Russell (commonly called Lord John Russell), and Francis Egerton (commonly called Lord Francis Egerton); Our Right Trusty and Well-beloved Cousin and Councillor Henry John Viscount Palmerston, Knight Grand Cross of Our Most Honourable Order of the Bath; Our Right Trusty and Well-beloved Cousin and Councillor William Viscount Melbourne; Our Right Trusty and Well-beloved Councillor Alexander Lord Ashburton; Our Right Trusty and Well-beloved Nicholas William Lord Colborne; Our Right Trusty and Well-beloved Councillors Charles Shaw Lefevre, Sir Robert Peel, Baronet, and Sir James Robert George Graham, Baronet; and our Trusty and Well-beloved Sir Robert Harry Inglis, Baronet, and Henry Gally Knight, Benjamin Hawes the Younger, Henry Hallam, Samuel Rogers, George Vivian, and Thomas Wyse, Esquires,—greeting: Whereas We have thought it expedient, for divers good causes and considerations, that a Commission should forthwith issue for the purpose of inquiring whether advantage might not be taken of the rebuilding of Our Palace at Westminster, wherein Our Parliament is wont to assemble, for the purpose of promoting and encouraging the Fine Arts in Our United Kingdom, and in what manner an object of so much importance would be most effectually promoted:

Now know ye that We, reposing great trust and confidence in your knowledge and ability, have authorized and appointed, and do by these Presents authorize and appoint, you, the said Francis ALBERT Augustus Charles Emanuel Duke of Saxony and Prince of Saxe Cobourg and Gotha, John Singleton Lord Lyndhurst, George Granville Duke of Sutherland, Henry Marquis of Lansdowne, Henry Pelham Pelham Clinton (commonly called Earl of Lincoln),



John Earl of Shrewsbury, George Earl of Aberdeen, John Russell (commonly called Lord John Russell), Francis Egerton (commonly called Lord Francis Egerton), Henry John Viscount Palmerston, William Viscount Melbourne, Alexander Lord Ashburton, Nicholas William Lord Colborne, Charles Shaw Lefevre, Sir Robert Peel, Sir James Robert George Graham, Sir Robert Harry Inglis, Henry Gally Knight, Benjamin Hawes the Younger, Henry Hallam, Samuel Rogers, George Vivian, and Thomas Wyse, or any five or more of you, to be Our Commissioners for the purposes aforesaid.

And for the better enabling you to carry these Our Royal Intentions into effect, We do hereby enjoin and command you, or any five or more of you, to inquire into the mode in which, by means of the interior decoration of Our said Palace at Westminster, the Fine Arts of this country can be most effectually encouraged. And we do by these presents give and grant to you, or any five or more of you, full power and authority to call before you, or any five or more of you, such persons as you shall judge likely to afford you any information upon the subject of this Our Commission, and to inquire of and concerning the premises by all other lawful ways and means whatsoever.

And we do by these Presents will and ordain that this Our Commission shall continue in full force and virtue, and that you Our said Commissioners, or any five or more of you, may, from time to time, proceed in the execution thereof, and of every matter and thing therein contained, although the same be not continued from time to time by adjournment. And Our further Will and Pleasure is that you Our said Commissioners, or any five or more of you, upon due inquiry into the premises, do report to Us, in writing under your hands and seals, or under the hands and seals of any five or more of you, your several proceedings under and by virtue of this Commission, together with what you shall find touching or concerning the premises.

And We further ordain that you, or any five or more of you, may have liberty to report your proceedings under this Commission from time to time, should you judge it expedient so to do.

And, for your assistance in the due execution of these Presents, We have made choice of Our Trusty and Well-beloved Charles Lock Eastlake, Esquire, to be Secretary to this Our Commission, and to attend you; whose services and assistance We require you to avail yourselves of from time to time, as occasion may require.

Given at Our Court at St. James's the Twenty-second Day of November,  
1841, in the Fifth Year of Our Reign.

By Her Majesty's Command,

J. R. G. GRAHAM.



# W A R R A N T,

## APPOINTING ADDITIONAL COMMISSIONERS.

VICTORIA R.

VICTORIA, by the Grace of God, of the United Kingdom of Great Britain and Ireland, Queen, Defender of the Faith. To our Trusty and Well-beloved Philip Henry Stanhope, Esquire (commonly called Viscount Mahon), and Our Right Trusty and Well-beloved Councillor Thomas Babington Macaulay, —greeting: Whereas We did by Warrant, under our Sign Manual, bearing date the Twenty-second Day of November, in the Fifth Year of Our Reign, authorize and appoint Our Most Dearly-beloved Consort, His Royal Highness Francis ALBERT Augustus Charles Emanuel Duke of Saxony, Prince of Saxe Cobourg and Gotha, Knight of Our Most Noble Order of the Garter, and Field-Marshal in Our Army; Our Right Trusty and Well-beloved Councillor John Singleton Lord Lyndhurst, Our Chancellor of that Part of Our United Kingdom of Great Britain and Ireland called Great Britain; Our Right Trusty and Right Entirely-beloved Cousin George Granville Duke of Sutherland, Knight of Our Most Noble Order of the Garter; Our Right Trusty and Entirely-beloved Cousin and Councillor Henry Marquis of Lansdowne, Knight of Our Most Noble Order of the Garter; Our Right Trusty and Well-beloved Councillor Henry Pelham Pelham Clinton (commonly called Earl of Lincoln); Our Right Trusty and Right Well-beloved Cousin John Earl of Shrewsbury; Our Right Trusty and Right Well-beloved Cousin and Councillor George Earl of Aberdeen, Knight of Our Most Ancient and Most Noble Order of the Thistle; Our Right Trusty and Well-beloved Councillors John Russell (commonly called Lord John Russell), and Francis Egerton (commonly called Lord Francis Egerton); Our Right Trusty and Well-beloved Cousin and Councillor Henry John Viscount Palmerston, Knight Grand Cross of Our Most Honourable Order of the Bath; Our Right Trusty and Well-beloved Cousin and Councillor William Viscount Melbourne; Our Right Trusty and Well-beloved Councillor Alexander Lord Ashburton; Our Right Trusty and Well-beloved Nicholas William Lord Colborne; Our Right Trusty and Well-beloved Councillors Charles Shaw Lefevre, Sir Robert Peel, Baronet, and Sir James Robert George Graham, Baronet; and Our Trusty and Well-beloved Sir Robert Harry Inglis, Baronet, and Henry Gally Knight, Benjamin Hawes the Younger, Henry Hallam, Samuel Rogers, George Vivian, and Thomas Wyse, Esquires, Our Commissioners for the purpose of inquiring whether advantage might not be taken of the rebuilding of Our Palace at Westminster, wherein Our Parliament is wont to assemble, for the purpose of promoting and encouraging the Fine Arts in Our United Kingdom, and in what manner an object of so much importance would be most effectually promoted:



Now know ye that We, reposing great trust and confidence in your knowledge and ability, have authorized and appointed, and do by these Presents authorize and appoint, you, the said Philip Henry Stanhope (commonly called Viscount Mahon), and Thomas Babington Macaulay, to be Our Commissioners, in addition to and together with Our said Commissioners herein mentioned for the purposes aforesaid.

Given at Our Court at St. James's the Fourth Day of May, 1844, in the Seventh Year of our Reign.

By Her Majesty's Command,

J. R. G. GRAHAM.



## R E P O R T.

### TO THE QUEEN'S MOST EXCELLENT MAJESTY.

WE, the Commissioners appointed by Your Majesty for the purpose of inquiring whether advantage might not be taken of the rebuilding of Your Majesty's Palace at Westminster, wherein Your Majesty's Parliament is wont to assemble, for the purpose of promoting and encouraging the Fine Arts in Your Majesty's United Kingdom, and in what manner an object of so much importance might be most effectually promoted, humbly report to Your Majesty that having, as proposed in our Report of the 9th July, 1844, employed six artists to furnish cartoons, coloured sketches, and specimens of fresco-painting for certain subjects selected by us with a view to the decoration of the House of Lords, at the same time not binding ourselves to employ such artists finally; and having also advertised such subjects for general competition, in order to give a further opportunity to artists, other than the artists employed as aforesaid, to offer specimens of their ability in cartoon-drawing and fresco-painting: we have now humbly to state to Your Majesty that the exhibition of the designs and specimens referred to has taken place, and that the result of such exhibition has been to induce us to adhere to the original recommendation that the six arched compartments in the House of Lords should be decorated with fresco-paintings.

We are, however, of opinion that it would be desirable to proceed gradually with the execution of the fresco-paintings, and that one should be completed before others are commenced; there would thus be an opportunity of judging of the finished work.

We propose that the execution of the first fresco-painting should be committed to William Dyce, A. R. A., and that the subject selected should be that of the Cartoon exhibited by him, viz.: The Baptism of Ethelbert, with any alterations in the details which may appear to Mr. Dyce advisable.

Meanwhile, being desirous to afford opportunities for the further practice of fresco-painting, and for the cultivation of the style of design which is fitted for it, we propose that a hall in Your Majesty's Palace at Westminster, called the Upper Waiting Hall, should be decorated with fresco-paintings; provided the architectural arrangements and the light should, on the completion of the apartment, be found to be adapted for the purpose; and we propose that the subjects of such paintings should have reference to the general character of decoration intended for the locality. We beg leave to commit the execution of five of the said works to Charles West Cope, A. R. A., John Callcott Horsley, John Rogers Herbert, A. R. A., Joseph Severn, and John Tenniel, junior, who, we consider, have distinguished themselves as designers or as fresco-painters in one or more of the various exhibitions that have taken place with reference to the decoration of the Palace at Westminster. At the same time we wish to be understood that this selection does not imply the exclusion of other artists, desirous of being employed as fresco-painters, whether they may or may not, as yet, have submitted to us specimens of their ability. We propose that the sum of two thousand pounds of public money be placed at our disposal for the remuneration of the artists above-named.

And, further, conceiving it to be expedient that the preparation of works of Art, now or hereafter to be undertaken with reference to the decoration of Your Majesty's Palace aforesaid, should, as far as possible, have relation to the progress of the building, and to the order in which the several decorations may be required, we deem it expedient that a competition in oil-painting, announced in July, 1844, for which, with the sanction of Your Majesty, premiums to the amount of three thousand pounds have been offered, and which was intended to take place in June, 1846, should be postponed till June, 1847.



We have further humbly to state to Your Majesty that we have given our attention to other descriptions of decoration proposed by the architect for the embellishment of the House of Lords and coming within the special objects of this Commission, and that our views with regard to a portion of such decorations have been already submitted to the consideration of the Lords Commissioners of Your Majesty's Treasury ; but we beg leave to state that the execution of the decorations referred to can in no wise retard the due completion of that part of the edifice.

We humbly subjoin as an Appendix to this Report some papers relating to the proceedings of the Commission.

ALBERT.  
LYNDHURST.  
SUTHERLAND.  
LINCOLN.  
ABERDEEN.  
PALMERSTON.  
MELBOURNE.  
MAHON.  
CHARLES SHAW LEFEVRE.  
ROBERT PEEL.  
J. R. G. GRAHAM.  
T. B. MACAULEY.  
ROBERT HARRY INGLIS.  
B. HAWES, Jun.  
SAM<sup>l</sup>. ROGERS.  
THOMAS WYSE.

*Gwydyr House, Whitehall,  
August 7, 1845.*



## APPENDIX.

## No. 1.

REPORT OF COMMITTEE ON SUBJECTS FOR STAINED GLASS  
WINDOWS IN HOUSE OF LORDS.

IN considering the subject now referred to them, the first and most obvious idea which occurred to your Committee was to select for the twelve windows, each with eight compartments for figures, the names of distinguished persons, classed in each window, either according to their several walks of life and modes of eminence, or according to their birth-place—England, Scotland, Ireland, or Wales. Your Committee felt, however, that a representation in painted glass could not be satisfactory except in the case of Sovereigns whose faces, figures, or attributes were familiar to the observer from their coins, seals, or other records of their personal appearance; and could not convey an adequate impression of private individuals, however eminent, and however deserving of a place in the series. Your Committee have also considered how much the beauty of the proposed windows would be enhanced by rich draperies, and by the intermixture of female portraits, and the latter object especially could scarcely be attained in any other appropriate manner than by a succession of the Queens of England. The opinion of your Committee on this point has been greatly strengthened by the design of a window on this principle, and illustrating the reigns of Edward I., II., and III., which has been laid before them by Mr. Barry, and which has also been on view to the Commission at large.

On the whole, therefore, and under all the circumstances, your Committee are prepared to recommend a series of the royal line, according to the list subjoined. Your Committee have also been confirmed in their opinion as to this recommendation by finding that the proposed arrangement will fill each of the twelve windows with the representations of eight persons united by some kind of historical connection, and separated in the same manner from the rest.

MAHON.  
H. HALLAM.  
B. HAWES, JUN.  
T. B. MACAULEY.  
ROBERT HARRY INGLIS.  
S. ROGERS.  
THOMAS WYSE.

*Whitehall, May 5, 1845.*

## ROYAL LINE OF ENGLAND, BEFORE THE UNION OF THE CROWNS.

## I.

William the Conqueror.	Matilda of Flanders.	William Rufus.	Henry I.
Matilda, Queen of Henry I.	Empress Matilda.	Stephen.	Matilda of Boulogne.

## II.

Henry II.	Eleanor of Guienne.	Richard I.	Berengaria of Navarre.
John.	Isabella of Angouleme.	Henry III.	Eleanor of Provence.

## III.

Edward I.	Eleanor of Castile.	Edward II.	Isabella.
Edward III.	Philippa of Hainault.	The Black Prince.	Joan of Kent.

## IV.

Richard II.	Anne.	Henry IV.	Mary Bohun.
Henry V.	Katharine.	Henry VI.	Margaret of Anjou.

[5.]

B



## V.

Edward IV.	Elizabeth Wydevile.	Edward Prince of Wales.	Edward V.
Richard III.	Anne Neville.	Henry VII.	Elizabeth.

## VI.

Arthur Prince of Wales.	Katharine of Aragon.	Henry VIII.	Anne Boleyn.
Jane Seymour.	Edward VI.	Mary.	Elizabeth.

## ROYAL LINE OF SCOTLAND, BEFORE THE UNION OF THE CROWNS.

## VII.

Robert Bruce.	Elizabeth de Burgh.	David II.	Joanna.
Robert II.	Elizabeth Mure.	Robert III.	Annabella Drummond.

## VIII.

David Duke of Rothsay.	Marjory Douglas.	James I.	Jane Beaufort.
James II.	Mary of Guelders.	James III.	Margaret of Denmark.

## IX.

James IV.	Margaret.	James V.	Mary of Guise.
Mary.	Darnley.	James VI.	Anne of Denmark.

## ROYAL LINE OF GREAT BRITAIN.

## X.

Charles I.	Henrietta Maria.	Charles II.	Katharine of Braganza.
James II.	Mary of Esté.	William III.	Mary.

## XI.

Anne.	George of Denmark.	Princess Sophia.	George I.
George II.	Queen Caroline.	Frederick, Prince of Wales.	Augusta, Princess of Wales

## XII.

George III.	Queen Charlotte.	George IV.	Queen Caroline.
Princess Charlotte.	Duke of Kent.	William IV.	Queen Adelaide.



## No. 2.

STYLES AND METHODS OF PAINTING SUITED TO THE  
DECORATION OF PUBLIC BUILDINGS.

THE materials and dimensions of works of art, and the situations and lights for which they may be intended, are termed *external conditions*; as distinguished from the character of subjects, the aims of individual artists, the tendencies of general taste and similar influences. The former class only, as affording definite grounds for investigation and as suggesting practical inferences, can here be considered.\*

External conditions  
of works of art.†

Whatever be the external conditions, it is essential that the visible impression of the work should, under the circumstances, be as complete as possible. To insure this, not only the executive means, but the qualities to be represented still require to be adapted or selected accordingly as conditions vary. Such methods and resources constitute, in each case, a specific and appropriate *style*; the criterion of which is, that the amount of excellence resulting from it is unattainable in the same degree by any other means.

The question respecting the relation of painting to external conditions is not unimportant in considering the tendencies and claims of different schools. In general, the great masters seem to have inquired what the outward resources at their command could best effect. Such a habit, instead of confining, was rather calculated to enlarge their invention and to vary its forms. The result of their labours is the sufficient ground of the world's admiration; but their docility cannot be duly appreciated without a reference to the local circumstances under which they worked.

An inquiry into the principles which may regulate such varieties of style appears to be especially requisite when painting is employed in the permanent decoration of public buildings, and may now be resumed with a more direct object, as particular localities in the new Houses of Parliament approach their completion. In such further investigation it may sometimes be necessary to advert to the statements and illustrations that have been before submitted.

The conditions now proposed to be considered are dimensions, situation, light, and the means of representation.

Large dimensions, (in respect to the size of the entire painting,) requiring a corresponding point of view; the height at which the work may be placed, requiring a distant point of view independently of dimensions; imperfect light; and a method of painting possessing limited technical resources; are all to be considered as *causes of indistinctness*,† requiring to be counteracted by such means as the method of art adopted can command; by such means as may appear preferable on general grounds, and which, supposing its practical difficulties overcome, may render that method the fittest.

Dimensions, situa-  
tion, light, and  
means of repre-  
sentation.

The relation between the longest dimension of a picture, and the distance from which the work requires to be viewed, may here require to be again remembered. Once and a half the extent of the longest dimension (whether in width or height is immaterial) is the minimum of distance to which the spectator can retire in order to see the entire surface. A circle cannot be embraced by the eye till the spectator retire to a distance equal to once and a half its diameter.

The law relating to the next condition is a necessary consequence of this. In some cases, the situation of a picture, independently of its dimensions, may require that the work should be viewed at a considerable distance. A painting placed opposite the eye, and measuring 14 feet high, (such being assumed to be its longest dimension,) would require, according to the foregoing law, to be seen at a distance of 21 feet. But if the lower edge of that

\* It has not been thought necessary again to consider the question of the adaptation of style in painting to that of the architecture of the new Houses of Parliament. It may be sufficient to repeat that the Tudor style in England is coeval with the best examples of Italian art, and that if Raphael had accepted the invitation of Henry VIII. to visit this country, edifices erected during or before the reign of that monarch might have been adorned with the great artist's works. Second Report, p. 65. Compare First Report, p. 19.

† It is necessary to separate the *causes* from the *remedies* of indistinctness. A distant point of view, whether the consequence of the size of the work or of its situation, is in itself a cause of indistinctness; the size of the objects represented, if calculated to counteract this, is among the remedies, but, it will appear, may sometimes be overlooked.



painting be 26 feet from the ground, the spectator must retire to the distance of at least 60 feet before the eye can embrace it; for a painting equal to the whole height (40 feet) would require that distance.

This is the state of the case with regard to the compartments to be painted in the House of Lords. They are 26 feet from the floor, and may be reckoned to be about 14 feet high.\*

At the end opposite the throne, the compartments are in recesses, and will be less fully lighted. At this end, therefore, all the causes of indistinctness above enumerated are combined, and may suggest a counteracting treatment in the paintings accordingly.

If, on the one hand, these considerations may furnish an answer to those who look for finish and minuteness of detail in specimens of fresco-painting that have reference to such a situation; it will be acknowledged, on the other, that the general treatment which may be calculated to correct the consequences of such conditions is a problem requiring some experience to solve. Fortunately, a reference is possible to the example of great artists under similar circumstances.

Dimensions.

The instances are not frequent in which the size of the objects represented on a large surface is too small for the distance which the size of the entire painting requires. Raphael's first work in the Vatican, called the Dispute of the Sacrament, would be such an instance if the room in which it is painted were large enough for the spectator to retire to the requisite distance. This is not possible; the whole of the painting cannot be embraced by the eye at once. The experiment can, however, easily be made with the engraving; the small size of the figures, as compared with that of the entire work, is then apparent. This imperfection, as is well known, was rectified by the artist in his subsequent works in the Vatican.†

Situation.

The next condition—situation, without reference to dimensions, presents greater difficulty. Michael Angelo, after having painted the second compartment in the ceiling of the Sistine Chapel,—about 60 feet high,—appears to have found (as is, in fact, the case) that the size of the figures was inadequate to the distance at which they were to be seen. Condivi relates that the artist was on the point of abandoning the work because of some supposed defect in the lime; but the real cause of his temporary dissatisfaction is apparent in the subsequent change in his style; the figures in the compartments last executed being more than thrice the size of those in the first paintings.‡ Thus, whatever may be the dimensions of the picture, (and in ceilings the compartments are commonly smaller than the distance would require,) the size of the figures must always have reference to the place of the spectator.§

In this instance, therefore, although the space was scanned by an experienced eye, the means employed to counteract the effect of the existing conditions were miscalculated. The example shows the necessity of simplicity, magnitude, and distinctness for works requiring to be seen at a distance, and is also valuable as affording encouragement to our artists, should they think that their first efforts are in any respects not altogether adapted to the place for which they were intended.

Light.

It will appear from the practice of another great painter, that imperfect light required, in like manner, magnitude, and simplicity of parts; while, at the same time, large masses of deep shade were avoided. The frescoes of Correggio, in the tribune of the church of S. Giovanni in Parma, were

\* The height of the compartments to the point of the (Gothic) arch is 16 feet; but the picture, properly so called, may be considered to terminate two feet lower.

† In pictures of processions or unconnected incidents, the treatment here referred to cannot be considered a defect.

‡ The figures in the third compartment correspond in size with those in the first (either for the sake of uniformity or because the scaffolding immediately under the ceiling prevented the artist from making his observations earlier); the great change begins in the fourth. It is scarcely necessary to observe that large foreground figures are quite compatible with subjects requiring numerous actors. Michael Angelo's treatment of the subject of Haman is an example. The figures in the subject of Noah (the first ceiling compartment) might, even with the present composition, have been as large as those in the Creation of Eve. The circumstance of the ceiling subjects last executed requiring fewer figures is therefore not to be considered the only cause of the change in the artist's style. See Condivi, Vita di Michelagnolo Buonarrotti, Firenze, 1746, p. 27. The first edition of this work was published in Rome, 1553, in Michael Angelo's lifetime. Second Report, p. 61.

§ The subjects in the small gold-coloured medallions in the ceiling of the Sistine chapel must have been, even at first, almost invisible from below. They are, however, to be regarded as mere decorations.



remarkable for these qualities. An idea may be formed of their general style by the portion which remains, (now in the library at Parma,) representing the Coronation of the Virgin. Pungileoni remarks,\* that the figures generally were considerably larger than life, not so much in this instance on account of their distance from the spectator as because they were seen by a subdued, reflected light. The result was probably satisfactory; for objects require to be magnified, even when seen near, to counteract the indistinctness arising from want of light.

A fourth case is that in which the indistinctness to be guarded against arises from the means of representation. Fresco, with its limited scale of colour, cannot produce such varied effects as oil-painting; but a much stronger instance of defective means and of the excellences which the necessity of counteracting them may induce, is to be found in the Cartoons of Raphael. The ultimate works for which the Cartoons served were copies wrought in tapestry—a mode of representation which, in the early part of the 16th century was far from exhibiting even the comparative force of colour, and light and shade which it afterwards attained.† With a view to such faint transcripts, however, the great artist worked; he knew that his drawings would be transferred to them, and that in the tapestries alone, possibly, his designs might live.‡ Distinctness was nevertheless attained, without any sacrifice of such of the proper attributes of painting as were compatible with the means employed; and without any violation of probability. When we consider the great qualities which were combined with these requisites,—when we find that such apparently unpromising conditions had the effect of raising even Raphael above himself, we can hardly refuse to admit that a due employment of limited means of representation may, at least, invite attention to the most important attributes of art.

Means of representation.

In cases like those that have been adduced it is probable that the qualities which might fit the works for the circumstances of place, light, or materials for which they had been calculated, would be looked upon as defects on near inspection. The critics on art who have had the best right to exercise an unrestricted judgment, have ever dwelt on the necessity of inquiring what qualities are to be chiefly looked for in the subjects of our observation.§ It may be sometimes requisite even for persons of cultivated judgment to bear in mind that the excellences on which the highest reputation of great artists is founded are to be sought, not so much in the beauty of parts as in the grand or tasteful arrangement of the combined work, in the harmonious relation of entire masses, and the grace of entire forms. These qualities, which suppose the labour of the mind because they have reference to a whole, have ever constituted the worthiest criterions of merit, in the practice of the arts.

The influence of conditions, similar to those in question, on every department of painting, may be traced in the works of great artists; for, from whatever cause the sense of vision is imperfectly addressed, the selection both of qualities in nature and of the technical means fitted to represent them, will be influenced accordingly. But, before pursuing the inquiry, it may be desirable to state the elementary facts connected with visible distinctness, since these, though familiar in reference to nature, are more complex in relation to works of art when seen under particular circumstances.

They have been defined as follows: an object in nature can only be apparent, by differing in its visible attributes from what surrounds it. The chief causes of this distinctness are—difference of Position; of mere Magnitude; of Light-and-Shade; of Form; and of Colour.||

Causes of distinctness in nature.

\* *Memorie Istoriche di Antonio Allegri, Parma, 1817, vol. i., p. 134.*

† The admiration of Italian contemporaries is excusable, from the novelty of the manufacture at that period. The praises of Paris de Grassis, Vasari, and others may be compared with the juster remarks of Gunn, *Cartonensia*, London, 1832, p. 35; and Cattermole, *The Book of the Cartoons*, London, 1840, p. 21.

‡ Such designs were treated as mere working drawings; they were cut into slips for the execution of the tapestries, and were then thrown aside till again wanted for the same purpose. It was in this mutilated state that the cartoons at Hampton Court were first brought from Flanders. See Quatremère de Quincy and Longhena, *Istoria, &c., di Raffaello Sanzio*, Milan, 1829, p. 386; and Trull, *Raphael Vindicated*, London, 1840, p. 9.

§ See Reynolds, *Fourth Discourse*, and *The Idler*, No. 79.

|| Position is added by Professor Whewell (*Bridgewater Treatise*, p. 130). Abstract magnitude may be allowed to form a separate class, as spheres (for example) of different sizes may be said to differ rather in magnitude than in form.



Variously applicable in works of art according to external conditions.

Position.

Magnitude.

Accordingly these attributes constitute the general resources of the artist; but it will be for him to inquire which of those means are more especially calculated, under any extraordinary conditions, to produce a result which shall satisfy the eye. The nature of the resources themselves will require to be first considered.

The differences of Position exist either superficially or in depth. In *basso-rilievo*, for instance, they are (either in the horizontal or perpendicular sense) superficial. In painting, on the other hand, although they are superficial as regards the actual plane, they are chiefly sought and expressed in (apparent) depth; one of the great aims of this art being to conceal the flat surface and to represent space. Various practical and other considerations, presently to be noticed, tend, however, to limit this attribute in works executed under the conditions before supposed.

The differences of Magnitude are either real,\* as at one and the same distance; or may be only apparent, as the result of perspective. The subdivisions of the remaining causes of distinctness above enumerated will be referred to hereafter.

It must be evident that gradations in magnitude will be more full and varied when they comprehend, if only in a limited degree, the perspective diminution of forms. The great Italian artists seem to have considered this essential to distinguish painting, however severe in style, from *basso-rilievo*, in which the varieties of magnitude are real.† But in the works before referred to by Michael Angelo and Raphael this perspective diminution of figures is confined to narrow limits; partly because the technical means may have been wanting to mark the relative distances of objects when the work was seen under the conditions required; but chiefly because figures much reduced in size cannot be consistently rendered expressive as actors or spectators. In the second compartment of the ceiling in the Sistine Chapel before mentioned, the effects of the perspective are expressed without restraint; but the indistinctness which was the consequence was probably among the causes that induced Michael Angelo to reduce the space in depth in the other compartments (as regards the figures) almost to the conditions of sculpture. In Raphael's Transfiguration the figures on the Mount are supposed to be distant with reference to those below; but, had they been so represented, they would have been devoid of meaning and importance: they are, therefore, by a judicious liberty, brought within that range of vision where expression, action, and form are cognizable.

One great exception is, however, not to be overlooked. Correggio, who was devoted to picturesque gradation under all circumstances, and sometimes at any sacrifice, adopted a different course.‡ The perspective diminution in the cupolas at Parma (to say nothing of the objects being represented as if above the eye) is extreme; so that even the principal figures are altogether subservient to the expression of space. This was the chief object; but the grandeur of form and character which the nearer figures exhibit has been justly considered to place these works far above subsequent efforts of the kind, which, in the hands of the "machinists," soon degenerated to mere decoration.

If the criticisms which the frescoes in the Duomo at Parma called forth on their completion had any foundation,§ it may be inferred that the great distance at which the figures were seen rendered it impossible, in some cases, to discern the nicer gradations of light and shade which are essential to make perspective appearances intelligible. Such considerations must, at all events, operate to restrict foreshortening under similar circumstances. But here, again, it is to be remembered that painting is still distinguished from *basso-rilievo*. Examples of foreshortening are accordingly to be met with in works intended to be seen at a considerable distance, and in which the technical resources were very limited; for instance, in the Cartoons of Raphael. The amount of foreshortening which is introduced in them may be considered to be the just medium. Its effect in rounding and connecting the groups, and in giving a due impression of depth, is in accordance with the truth of those works in other respects, and (even in

\* The term 'real magnitude,' in painting, is restricted to such superficial dimensions as have a permanent relation to each other. Under this category may be classed proportion or symmetry.

† The style of *basso-rilievo*, as generally practised by the Italians, was not strictly in conformity with this definition, as they injudiciously endeavoured to represent in it the effects of perspective.

‡ See Second Report, p. 63.

§ Kugler, Hand-book of the History of Painting, London, 1841, vol. i., p. 343.



the tapestries, while in their unfaded state,) may have been quite compatible with distinctness.

The transition from this picturesque treatment, and still more from the unlimited depth of Correggio's compositions to the flatness of a style resembling that of the early mosaics, is violent indeed.\* In cases where a gold ground is introduced behind the figures, painting really approximates to basso-rilievo, and to the conditions of the Greek monochroms, without even the advantage of the figures and the ground being of the same quality. Under such circumstances, neither perspective nor foreshortening can be introduced to any extent. The varieties of "Position" are almost confined to one and the same plane, and consequently the relations of Magnitude are real. The splendour of the gilt field, though subdued by being roughened (for this is absolutely necessary) betrays the comparative dulness of the painted surface, and the final outlines on the ground (even making allowance for the gradation of real light on a large resplendent surface) are in danger of being too uniformly distinct, unless a darkening colour be partially added to the gold.

The union of absolute reality with imitation is rarely, if ever, satisfactory, as it is essential that the most important qualities should exhibit the nearest approach to nature. As an accompaniment to painting, there is, therefore, no defence for the gilt ground, when it appears as such. For the rest, it cannot be admitted, on the one hand, that art need be reduced to mediæval penury in order to agree with this hard condition, if adopted; nor, on the other, that even the extreme restrictions in representation which it actually involves, considered in themselves, necessarily suppose incompleteness. An analogous style springs from those restrictions which, in adhering to its own resources, may still have its characteristic perfection. Wherever there is gradation, wherever a greater quality becomes conspicuous by comparison with the lesser (even if abstract lines alone be the means of representation), we recognize an important principle of art.

The influence of the general conditions before mentioned may next be considered with reference to Light-and-Shade. The varieties of this source of distinctness, though infinite, are, like those of Magnitude, merely differences of degree. The circumstances best calculated to display it will be again considered in examining its relation to colour.

The example of Correggio which was adduced with reference to perspective and foreshortening may also appear to recommend the employment of chiaro-scuro without restriction, under any circumstances; but this, his favourite attribute, was confined, in the instances of the cupolas at Parma as compared with his oil pictures, to a light scale, especially in the upper portions of those cupolas. It is evident that a dark effect would have ill suited both the places and the subjects.

The instances are rare, and not always successful, in which extensive surfaces, whether on canvass or on walls, have been covered with masses of low half light and deep shade. Such masses, as is well known, are especially ill adapted for fresco, on account of its tendency to reflect light only from its surface.† Among larger works of the kind, one of the best specimens is perhaps Raphael's fresco of the Deliverance of Peter from Prison. But although successful in this instance (as far as the material permitted) the great artist did not resort to the same style on other occasions; on the contrary, in a subsequent work, the Incendio del Borgo, in which the subject might have justified a free use of chiaro-scuro, he did not employ it to any great extent.‡ The reasons for employing it in the first instance appear to have been accidental.§

\* The general predilection for all the modes of decoration which belong to the "renaissance" may be an excuse for here briefly reconsidering the claims of the gilt ground in itself, and with reference to peculiar conditions in representation.

† It may at first appear that all pictures reflect light from their mere surface, but this is not, strictly speaking, the case. One great charm of oil-painting is its power to reflect light from an internal surface, through superposed substances more or less diaphanous.

‡ Fuseli, Sixth Lecture.

§ Among the painters whose frescoes, previously executed on the walls of the same apartment, were destroyed to make room for the superior works of Raphael, Vasari mentions Pietro della Francesca. This artist was remarkable for his study of chiaro-scuro, and in that department of art had probably considerable influence on his contemporaries and successors. The subject of his work here referred to is unknown, but supposing it to have exhibited a striking effect of light (like his Vision of Constantine), it is quite conceivable that Raphael should aim at similar qualities in substituting for it a



Other examples, with all their excellence, and even with the advantages of the richer method of oil painting, are more or less unsatisfactory, from causes independent of the materials. The night-scene of the Martyrdom of S. Lorenzo, by Titian, is heavy in its effect.\* Of Tintoret's darker works it would be unfair to speak, as the shadows have too often become black, either by time or by some mischievous technical process.† The celebrated Night-watch, as it is called, by Rembrandt, is generally acknowledged to be overloaded with shade;‡ and the Santa Petronilla of Guercino is a monument of great but, in that instance, misdirected powers. These are the most remarkable examples of dark pictures on a colossal scale. The Last Judgment by Michael Angelo, now obscured by time and the smoke of candles, must always have had a solemn effect from the depth of the flesh-colour, (a treatment which may be traced to the influence of Sebastian del Piombo,) but there are no masses of deep shade. As the work is in fresco, mere blackness would have been the result had such been introduced.

The unfitness of masses of extreme shade in paintings of considerable dimensions (without reference to the material) is explained by the fact that the distance at which the work requires to be viewed tends to obliterate the fainter lights and reflections in such masses, thus changing depth to flat obscurity.§ In subjects which require gloom, it is still essential that the indistinctness should be felt to be intentional, and not to be the result of such distance. The size of the work should admit of the spectator being so placed as to see all that the artist intended to be seen. The Notte of Correggio can be thus perfectly seen at the distance which its size requires; but in looking at the Night-watch of Rembrandt, under like conditions, the spectator is presently compelled to draw nearer. The conclusion is, that the amount of darkness in the latter, is too great for its size, and, on the other hand, that moderate dimensions may render such a treatment, if suitable on other accounts, not only unobjectionable, but desirable. The finer gradations of low tones can be appreciated only on near inspection. Subjects, the intended place of a work, or other circumstances, independently of dimensions,|| may interfere with this consideration, but it is not the less true that the scarcity of light which would be inappropriate in a colossal picture is quite compatible with the physical conditions here referred to, in regard to works of smaller size.

The Venetian painters, as compared with those of the schools of Lombardy and the Netherlands, appear, with few exceptions, to have systematically avoided a preponderance of deep shade.¶ This must be understood as meaning no more than that their treatment of light and shade was calculated for works of large dimensions. From the first, the great Venetian colourists were accustomed to execute frescoes in the open air, and sometimes in situations where the distance at which the paintings could be viewed was far greater than their size required.\*\* The elements of distinctness and breadth were thus familiar to them, and, it must be confessed, were sometimes trans-

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work of his own.—See Vasari, *Vita di Piero della Francesca*, and *Vita di Raffaello*, and Passavant, *Rafael von Urbino*, Leipzig, 1839, vol. i., pp. 192, 434-5. Of Raphael's fresco Wilkie observes, "the St. Peter in Prison, finely as it is arranged, is black and colourless." See *Thoughts on the Relative Value of Fresco and Oil-painting*, by B. R. Haydon, London, 1842, p. 31.

\* Compare Burnet, *Practical Hints on Light and Shade in Painting*, London, 1838, p. 4.

† This is the case even with some of the fine works in the Scuola di S. Rocco, in Venice.

‡ See Reynolds, *Journey to Flanders and Holland*; and Kugler, *Handbuch der Geschichte der Malerei*, vol. ii., p. 178.

§ It has been before observed that although an object may be increased in magnitude to any extent, in proportion to its distance, and in order to accommodate the spectator, yet its force of light and shade cannot be increased beyond a certain point, and that point is supposed to be already attained in pictures requiring to be seen near. Not only is force not to be increased in proportion as distance increases, it is unavoidably diminished by it, in consequence of interposed air.

|| In modern exhibitions where no space is lost, and where, consequently, the eye is influenced by the effect of the mass, an entire wall approaches the conditions of a large picture. Hence the amount of light in the component parts of this decoration is required to be great. A subdued window-light may also have its influence.

¶ The relative amount of light, shade, and half-light, in the works of the colourists, as given by Reynolds, is well known, and it will be remembered that he made his observations chiefly from large pictures. See notes to *Du Fresnoy*.

\*\* The circumstance of Titian and Giorgione painting on the façade of the Fondaco de' Tedeschi is well known. (The remains of some of the figures there painted by them, now quite obliterated, were etched by Zanetti in the last century: two were engraved by Giacomo Piccino at an earlier period.) Examples of a similar kind by Pordenone and other artists still exist in Venice and in various towns of Friuli.



ferred to works which, admitting of near inspection, might have suggested a different treatment.

"Venetian shade," which, notwithstanding the occasional darings of Tintoret in more capricious directions, is characteristic of the school, and which the praise of Agostino Carracci has rendered proverbial,\* is the worthy auxiliary of composition on an extensive scale, and is fitted, by combining distinctness with breadth, to correct the uncertainty which arises from distance or want of light; it is calculated to give place and meaning to form, to display the remembered attributes of colour, and, while it renders force of local hues indispensable, to combine solidity with clearness. The view which the Venetian artists took of nature was consistent with the ordinary destination of their works.

They appear, in most cases, to have assumed that the objects to be represented were seen by the diffused light of the atmosphere, as opposed to the case where the light is derived from a particular source. The practical result of this is that intense shadow is smaller in quantity, and that the picture is chiefly composed of gradations of half and reflected light; brightness thus marking projection† and obscurity, depth. It has often been said that in Venetian pictures (more constantly than in those of other schools) the foreground objects are, relatively to their hues, the lightest; the retiring ones being lower in tone. The diminution of the force of shade in remoter masses, the introduction of accidental cast-shadows, of dark hues near, and bright objects, buildings, or sky in the background and distance, may conceal without altering the artifice. This system of effect in Venetian pictures corresponds with that of general nature, and, like that, is too familiar to be remarked;‡ but its apparent simplicity conceals a scale of gradation the fulness of which may be more difficult to compass than the pronounced effects of confined light. Hence the unaffected character of "Venetian shade;" and hence, at the same time, its power in marking the essentials of form, while it leaves the general idea of colour unimpaired.§

If the artists of the northern schools may be accused of sometimes employing the effects of a confined light for scenes supposed to take place under the broad atmosphere, the Italian painters (for the practice was not confined to the Venetians) must be acknowledged to have as often adopted the opposite course; viz., that of representing scenes in interiors as if seen under a diffused light. They appear to have thought that objects so illumined are more intelligible in pictures requiring to be seen at a distance (as was the case with altar-pieces), and that such effects are in themselves more large and beautiful.

The effects themselves, though derived from the observation of nature in the open air, were produced by various artifices in Italian painting-rooms. The most common (still in use) was that of employing oiled paper instead of, or before, the glass of the window. A Madonna of Raphael's takes its name (*dell' Impannata*) from the oiled paper window, probably that of the painter's studio, in the background. Leonardo da Vinci, who is careful to distinguish between *ombra*, "the diminution of light," and *tenebre*, "the privation of light,"|| frequently recommends attention to the effects above described, and speaks of the modes (probably then common) of producing them. He remarks that objects seen in a diffused light are more beautiful than when lighted from a confined source, and that when represented in pictures they are

\* In his well-known sonnet he speaks of "*la mossa coll' ombrar Veneziano*."

† The "*central light of a globe*" (Fuseli, Second Lecture) would not be the most favourable, with reference to the spectator, for displaying the object, or for ensuring a balance of light and shade. The expression is, however, usual and allowable, and the Venetians themselves were not more accurate; their technical term for 'lighting up' with the brush, was *colmizare*, from *colmo*, summit, most prominent point. See Boschini, *la Carta del Navegar Pitoresco*. Ven., 1660. p. 288.

Light in hollows, or rather slight concavities (called by the French artists *sillons lumineux*), is hardly an exception. In some cases, for example in plaster casts, the appearance is assisted by a difference of tint.

‡ Thus in some of the vast compositions of Paul Veronese, although every figure keeps its place, the artifice of the gradations of light escapes observation, as it does in nature. The Venetians seem to have considered that the office of light is rather to exhibit the qualities of material objects than to display itself. Effects of light are generally confined in their works to the distance, where, as regards figures, form and colour are no longer important.

§ Zanetti (*Della Pittura Veneziana*. Ven. 1771, p. 99) justly observes, that in the heads of Titian the broader shades do not approach the force of the shadows under the features. Compare Barry, *Works*, vol. 2, pp. 45, 49, 51.

|| *Trattato della Pittura*. Roma, 1817, p. 274.



more intelligible at a distance.\* He recommends the mitigated light of evening, or of cloudy weather, in preference to the direct light of the sun, in order that shadows may have due gradation.† He observes, that not only the equal force but the hardness of the boundaries of such shadows, if imitated in pictures, tends to render objects confused when seen at a distance.‡ The latter appearances (hard-edged shadows), he adds, "are especially condemned by painters." His contrivance for securing the larger effects which he recommends, is to stretch a linen awning across an open court. In one instance § he suggests that the walls should be blackened; in another, || that they should be painted flesh colour, and be altogether open to the sky. Elsewhere he mentions the "Impannata" (for ordinary lights); ¶ and again proposes an expedient, similar in its results, for softening the edges and varying the strength of shadows by lamp-light. \*\*

Neither Leonardo nor the Venetians were ever deficient in force; but the latter in making the fullest use of the principle thus dwelt on by the Florentine, compensated for their comparatively small amount of 'tenebre,' as nature compensates for it, viz., by intense local colours. This resource never led them to neglect the study of chiaro-scuro on their own large, and, it may be added, difficult principles, but only served to conceal its artifice. So intent were they on securing relief, as well as breadth of general effect by means of light and shade, that they frequently defined the perspective depth of their compositions and the place of each figure by means of chiaro-scuro alone. Tintoret was in the habit of placing large paintings thus studied, but before any colour was added, in the situation which they were ultimately to occupy, in order to judge of their effect and *keeping*.†† The habits of the Venetian and other colourists in thus occasionally preparing their pictures may be adverted to hereafter in an inquiry into the early methods of oil-painting.

Form.

The treatment of form,‡‡ which is applicable to pictures intended to be seen at some distance, has been already partly considered in reference to certain works by the great Italian masters. It is further to be observed that the means employed to insure distinctness in this department of painting may, without due caution, tend to confound its style with that of sculpture. It is obvious

\* *Ib.*, p. 357. "Distinctness of local colour and precision of outline, are the peculiar character of objects placed out of the effect of strong (sun) light." Burnet, *Practical Hints on Colour in Painting*, London, 1843, p. 18.

† *Ib.*, p. 336. When Reynolds, speaking of Vandyck's St. Sebastian, now at Munich, observes, that it is painted in his first manner (when he imitated Rubens and Titian), which "supposes the sun in the room," he can only mean the reflected or diffused rays, not the direct light, of the sun. The picture which he describes, sufficiently proves that the latter effect is not imitated. In some of Rubens's works, however, the effect approaches that of the direct sun light.

‡ *Ib.*, p. 71. He elsewhere observes that objects represented with masses of intense shade, instead of appearing distinct at a distance, appear 'tinted.' Dark shades under such circumstances, (having no longer the quality of depth,) assume the effect of neutral colours. *Ib.* 248.

The equal force of shade in many of Guercino's pictures might exemplify the justness of Leonardo's remarks on that point, but the works of Paul Veronese often exhibit a modified and agreeable use of cast shadows. In preserving their comparative sharpness he reduces their force, so as to give the impression of a mitigated sun-light.

§ *Ib.*, p. 91.

|| *Ib.*, p. 74.

¶ *Ib.*, p. 70. The *impannata* may mean cloth as well as oiled paper. Most of these contrivances, although not without interest as connected with the Italian practice of art, are obviously fit only for a bright climate; but the observation of nature and the technical expedients which were then habitual to the artists had also relation to the due effect of works in vast localities. It was the more essential to preserve the general appearances of nature in colour and light and shade, because the forms in votive altar-pieces were often individual.

\*\* *Ib.*, pp. 73, 75.

†† See the introductory "Breve Instruzione" in Boschini's *Ricche Minere della Pittura Veneziana*. Ven. 1674. Tintoret and Bassan, the darkest of the Venetian painters, are still examples, in their main aim, of the principles of the school. Their study of chiaro-scuro was, however, more derived from interior and even from nocturnal effects. Both were in the habit of using small models illumined artificially; less (in Bassan's case) for the sake of noting accidents of light than for the purpose of observing its gradation on objects more or less removed from its source. Boschini remarks that, with the Venetian painters, "every room answered the purpose of the open air;" meaning that they could give the effects of open light, either from contrivances like those above mentioned, or from observation and practice, wherever they might be placed while painting. See *La Carta del Navegar*, &c., pp. 72, 137, &c.; and Ridolfi, *Delle Maraviglie dell' Arte*. Ven. 1648, vol. 2, p. 55.

‡‡ The 'differences of form' (almost another word for the visible world) can only be classed in their abstract elements, viz., as mere lines. These may vary in position, direction, and extent. Lines are said to be massed by extension; they may be contrasted in their direction, and are repeated by parallelism.



that forms are most intelligible when they are freest from peculiarities; therefore when in any extreme case it may be necessary to counteract indistinctness, it would appear that a generalized treatment is indispensable. But in sculpture this intelligible appearance can only be produced by means of form; whereas in painting, colour (which in like manner admits of a generalized treatment) can powerfully contribute to such a result. The representation of figures of unusually colossal dimensions need not be supposed.\*

The grandest examples of painted figures on a colossal scale—the Prophets and Sibyls, by Michael Angelo, in the ceiling of the Sistine Chapel—do not exceed 15 feet. In such representations, as those celebrated works prove, painting can still maintain its complete independence as compared with the sister art. The figures in question though, strictly speaking, abstract conceptions, have the force of character of real beings. It is also to be observed that in the subjects by Raphael in the Vatican, the treatment of form does not approach the conditions of sculpture; as a proof of this it is to be remarked that the portraits introduced in those compositions do not appear incongruous. Thus, although it may be admitted that the most intelligible forms are those which are freest from accident, and that such forms must be best calculated for works intended to be viewed at some distance, yet it appears that, even in the most limited styles of painting, the degree of generalization which is necessary, with a view merely to distinctness, need not be confounded with the more abstract beauty of sculpture. If, again, the subject should require an approximation to the latter, the full display of the proper attributes of painting, which may be compatible with the existing external conditions, is indispensable. Thus colour enables painting to vary its forms and characters consistently with the intelligible effect at present assumed to be requisite, and is, therefore, the department of this art in which an abstract treatment can be best adopted consistently with its independence of sculpture. In general, the region of the 'ideal' (the largest view of nature) is more safely approached by means of attributes which are exclusively characteristic of the art; the poetic impressions of each mode of representation are then of a distinct order.

But to whatever extent characteristic details in living forms would be admissible in the higher styles of painting, the causes referred to would unquestionably operate to limit the introduction of inanimate objects and accessories, and would influence their treatment.

It is unnecessary to repeat what has been before observed on this subject;† a consideration in connection with it is however not to be overlooked. Next to the great requisite that each mode of representation should rest chiefly on its own resources, the works of great artists teach the principle that the noblest object of imitation should always be the nearest to nature. In sculpture, and in painting when employed to represent human actors, this noblest object is life, with its attributes of action and thought. When the field for displaying this quality is even confined to a head, it is still required that no circumstance represented should surpass it in completeness of imitation. Rarely in the works of the best Greek sculptors or in those of the excellent modern painters does an inanimate object exceed in truth the representation of the living surface. The contrivances with a view to insure this subordination are, necessarily, most daring in sculpture, in which certain qualities are in danger of being confounded with reality. It will generally be found that the employment of conventional methods (as opposed to the more direct truth of representation) increases in proportion as objects are easily imitable, and, consequently, in danger of interfering with the higher aim. Thus, to take an extreme case, rocks, which in marble are sometimes made identical with nature (thereby betraying the incompleteness of the art), are generally conventional in fine sculpture. Witness the basso-relievo of Perseus and Andromeda, and various examples in statues where rocks form the support of the figure. In order to

\* It is remarkable that the only ancient example on record of painting thus employed (by command of Nero) was a portrait. The figure, painted on cloth, measured more than 100 feet. The extreme modern instance, a consequence of the folly of the artist rather than of his employers, is the cupola of the cathedral at Florence, begun by Vasari, and finished by Zuccaro. One of the figures, if erect, would be about 50 feet. See Pliny, l. 35, c. 7, and Kugler, *ib.*, p. 385.

† Second Report, pp. 63, 64.



reduce what would easily amount to literal reality to the conditions of art, the substance in this instance is, so to speak, uncharacterized.\*

In painting, the instances are rare in which such absolute identity with nature is possible.† The representation of a flat surface, of coloured patterns, and painted objects, are almost the only cases; and far less artifice is sufficient to reduce them to the conditions of imitation. But as regards the necessity of superior truth in the living surface, compared with all other objects, the principle is the same as in sculpture. The contrivances to insure this superiority, without violating nature or betraying the artifice, are among the distinguishing merits of fine pictures. Inanimate objects may often form a considerable part of a composition, and therefore cannot be neglected; the colourists, as has been often observed, have contrived to give interest to such subordinate materials, by dwelling on a portion only of the qualities of the substance, and selecting such qualities, with a view to give value to the flesh, as if they were merely forced into notice by the existing comparison. In the instances in sculpture where absolute identity with nature is to be guarded against, it appears that the substance requires to be in a great measure uncharacterized; in the cases now referred to, the objects are only partially characterized. The principle is, however, the same in both methods; art is permitted, or rather required to be apparent, in proportion as nature is in danger of being too nearly approached.

Colour.

The general treatment of colour which is calculated to assist distinctness, cannot be better exemplified than by the practice of the Venetian school. It may be first necessary to recur to the elementary facts before noticed.

It was observed, that an object in nature can only be apparent by differing in its visible attributes from what surrounds it; its distinctness, in a word, supposes the presence of some or more qualities which are wanting elsewhere. Thus, the imitation of the appearances of nature is especially conversant with differences; it is opposed to (absolute) equality, and is founded on Gradation and Contrast.

The first, a difference of degree, comprehends Magnitude and Light-and-Shade. By means of their varieties,—perspective, depth, relief, and roundness, in other words, substance and space are represented.‡

The second, a difference of kind, comprehends Form and Colour; by means of which physical and even moral characteristics are expressed. Position, as an incommunicable attribute, belongs to the same category.

The possible interchange of these two sources of variety, (as regards their effects,) is constantly exemplified in nature and in art. An abrupt difference of degree amounts, practically, to contrast; the full scale of differences of kind involves gradation. Contrast itself is imperfect without the auxiliary element, by means of which equality even of antagonism is prevented and one impression predominates.

The great office of colour is then to distinguish. Each object in nature has its own hue as well as its own form, and hence the origin of the painters' term 'local colour.' This characteristic difference becomes more strikingly conspicuous at a moderate distance, when objects are seen as wholes, and in their largest relations and oppositions; for, in a nearer view, the eye is necessarily more confined to their component varieties.

On the contrary, light and shade, being common to all substances, and presenting differences of degree only, is less powerful at a distance as a means of distinguishing objects from each other; but in a nearer view, when its infinite

\* The same liberty is observable in sculptured armour as treated by the ancients; sharpness is avoided, and the polish does not surpass, sometimes does not equal, that of the flesh. In like manner steps, or any portions of architecture, are irregular. On a similar principle, probably, the inscriptions on the finest antique medals are rudely formed; for it cannot be supposed that the artists who could treat the figures and heads so exquisitely could have been at a loss to execute mechanical details with precision.

† Mere form is, or may be such an instance; but as, in painting, the imitation of substance and space is more or less incomplete, the literal truth of the mere outline, when present, is in no danger of confounding the work with nature.

‡ The differences of degree which all visible qualities and their 'forms' may exhibit, are perhaps to be resolved into modifications or abstractions of Magnitude and Light, the representatives of mere gradation. Position comprehends augmenting or diminishing intervals. Colour, degrees of warmth and coldness, transparency and opacity, purity and commixture, intensity and lightness. The boundaries of substance, degrees of sharpness and softness in their relief. Mere lines, degrees of extent.



gradations are appreciable, it is sufficient, without the addition of colour, to express the relative position even of contiguous objects, as well as of their component parts.

Accordingly, while *chiaro-scuro* in all its richness and delicacy is indispensable in pictures that are to be viewed near, colour is no less desirable in colossal works, or in such as can only be seen at a distance.

When employed under such circumstances by the Venetians, its larger appearance, above described, was selected in preference. The 'local hue,' displayed and influenced as it must be by what surrounds it, was especially dwelt on by them as a means of insuring distinctness. The union of due variety (a union which, in all cases, taste alone can define), with this integrity of local tint, has been considered to be one of the great excellencies of Titian, who, nevertheless, changed his style—accordingly as his works were to be seen in vast halls and churches, or in ordinary apartments—from the most daring force of local colour to the fuller harmony of broken tints observable in near objects. The abstract treatment is more exclusively the style of Giorgione;\* by him it was first carried to its utmost limits, and was sometimes, perhaps, too indiscriminately employed, without reference to dimensions and distance.

The general style in question has been well defined (making some allowance for the stress on its leading attribute), by Mengs,† whose observations on this subject are adopted by Fuseli. These writers observe, that "the breadth of local tint" referred to was attained by taking the predominant quality in a colour for the only quality; by painting a complexion, for instance, "which abounded in low tones, entirely in such tones, and by generalizing, in the opposite sense, another near it, of a lighter character; by painting a carnation, abounding in ruddier tints, entirely in such tints, and by depriving of all such tints its neighbour that had few." The aim being distinctness, qualities that were common to several objects were exaggerated in the one that had most, and comparatively suppressed in the others. The same principle, derived from the observation of nature in her largest aspects, was extended to every visible 'difference of kind.' The soft elasticity of flesh (ever a great object of the colourists), was, if possible, more than usually dwelt on in the neighbourhood of substances which, either from their general nature, or from the character which they were made to assume, were calculated to give it value; for, not only inflexible and sharp substances, but sometimes drapery was made to serve this end, independently of colour, by abrupt folds, and crisply-painted lights. The shine on the surface of skin was omitted generally, but most so when polished surfaces were near it; while these were allowed to reflect light like mirrors. Gradation supported the comprehensive system; colours were varied not merely in their hues, but in their mass, degrees of brilliancy, and other qualities. Vivid colours were therefore few, and thus the end even of distinctness was harmony. Lastly, the same breadth which obliterated differences in detail, obliterated them also, to a certain extent, and according to the scheme of effect, in opposing masses; thus was insured, yet without the appearance of artifice, that plenitude of impression which the eye requires.‡

It must be apparent that not all the contrivances above adverted to would be applicable in works intended for a near view. The emphasis on local colours, for example, is in them no longer necessary to insure distinctness, and, moreover, might supersede peculiar beauties; yet the example of the colourists may show how much of this greatness of style may be sometimes infused with effect, even into narrow dimensions.

The system of the Venetians comprehended other methods, which may be considered, in a great measure, peculiar to the school, and which were equally calculated to counteract indistinctness. Among the means adopted by them for securing such a result, their treatment of certain colours, as affected by light and shade, merits attention. The artifice was, as usual, derived from the observation of nature in the open air. At that distance where the entire object

\* From the scarcity of the works of this great artist, Mengs hesitates to believe that he was the inventor of the deep and glowing style of colour which his Italian eulogists attribute to him; the latter are, however, safer guides. The early pictures of Titian, and the works of Sebastian del Piombo, especially his portraits, attest the influence of Giorgione.

† *Opere*, Roma, 1787, p. 36. Fuseli's Pilkington.

‡ Mengs, *ib.* Compare Zanetti, *ib.*, p. 87-101. Boschini, *La Carta del Navegar*, &c. Vento 5°. Reynolds, *passim*. Barry, *ib.*



acquires its full force of local hue by the opposition of what surrounds it, the focus (if the expression may be allowed) of its colour will vary, according to the real depth or lightness of its tone. That focus will sometimes be in the illumined parts, sometimes in the 'diminished light,' which we call shadow, accordingly as the particular hue requires more or less light to display it. All forcible colours are most apparent in their brightest parts, even when the light is powerful. All delicate colours are impaired, and sometimes nearly effaced, in strong light, and are then most apparent in their shadowed portions, where they become deepened by means of reflection. But, let the same object be transferred from the open air to a confined or less vivid light, and the effect is reversed; the shadows become dark and, generally, neutral, and the colour is displayed in the light only. The larger system, though adopted by the Venetian painters from habit and predilection almost indiscriminately, was especially employed by them in works intended to be seen at some distance. Fullness and breadth were in such cases indispensable; and by a judicious use of the effects in question, they increased colour without sensibly diminishing light. The extreme and exaggerated instances of this treatment were generally in situations which admitted only of a distant view. The abuse of the style was indeed sufficiently guarded against by the principle, seldom forgotten in pictures of the school, that colours require in all cases to be more or less subdued and broken, for the sake of general harmony. This object was even partly attained by the practice referred to: the ordinary (and most commonly applicable) principle is, that colours should be neutralized in shade; but, in the excepted cases above described, where they are most displayed in reflection, they require to be, and are in nature, in a great measure suppressed and neutralized in their illumined parts. This is assisted by the colour of the light, which, although assumed to be nearly white, appears comparatively warm on cold light colours, and the contrary on warm ones. Harmony, therefore, was also promoted by this method.

The influence of certain conditions on the leading departments of painting has now been considered. In this examination, the effects of distance on objects in nature, and also on their painted representations, have been adverted to. The two are not to be confounded; but the question respecting their relation presents no difficulty in a practical view. It is quite certain that the most distinct and easily recognized appearances are best adapted for pictures requiring to be viewed at some distance. The machinery of art is selected accordingly. The point, or degree of remoteness in nature, where colour is most distinct (that is, most large and powerful), is not the point where form is so; for figures must, even at such a moderate distance, be considerably reduced by perspective. It is not the point where outline is so; for, in ordinary cases, outlines are soon blunted by distance. The artificial combination of the breadth of general appearances with due distinctness of form is not dictated merely by the necessities of particular conditions, nor is it confined to particular schools; it is a liberty which all have taken, and is one great source of what is called ideal beauty; for the "enchantment" which "distance lends" is thus combined with precision.

Such are among the expedients adopted by the great painters, in order to counteract indistinctness. The considerations which weighed with them may not only be applicable in similar cases, but may show the necessity of employing the resources of art generally for the same great object, viz., that of satisfying the eye in order to affect the mind. The selection and adaptation of particular resources, with reference to particular conditions; the view of nature, and the use of art which may be calculated for different circumstances; have all one and the same immediate end. But the test of a due application and economy of the means fitted for such various cases will be, that their conventions should be unmarked, and that art and its contrivances should be forgotten in their ultimate impression.

It remains to observe that if the qualities in various departments of art above considered are fit for works executed under the conditions of dimensions, situation and light, before enumerated, then fresco-painting (supposing due practice in the method) is calculated to display those qualities. For example, its unfitness to represent large masses of shade is not objectionable because such a treatment is not desirable according to the above conditions. In colour, the stress on local hues and the integrity of masses (not incompatible with harmony and due gra-



dation) which have been employed by great painters in works chiefly intended to be seen at a distance, are quite consistent with the resources of fresco; while in form, the distinctness and simplicity which appear to be desirable are especially adapted for its means.

It has been already observed that the Venetian painters were in a great measure indebted to the practice of fresco-painting for that comprehensive style of colouring which treats objects and their surrounding accompaniments in their largest relations. The early rivalry in fresco of Titian and Giorgione, on the exterior of an edifice near the Rialto, in Venice, has been already noticed. Their works, chiefly consisting of single figures, were there numerous. Besides that building, the following houses in Venice were painted on the outside by Giorgione. A façade near Santa Maria Zobenico, another near S. Vitale, two others in the same neighbourhood, the Casa Soranza, near S. Paolo, his own house, near S. Silvestro, and the Casa Grimani, near S. Ermacora. The houses painted in fresco on the exterior, by Tintoret, Paul Veronese, Zelotti, Pordenone, Schiavone, Salviati, and others, would form, in each instance, a longer list.\*

The modern revivals of fresco on the continent appear to have chiefly had the Florentine style in view; it may remain for the English artists to engraft on this and on the maturer Roman taste the Venetian practice. It was formerly a question whether Venetian colour was compatible with the grandest style of painting, but that prejudice may be considered extinct. Unfortunately, the best of the Venetian frescos were painted in the open air, and most of them live only in description.† The frescos of Pordenone, in Piacenza, and two of Raphael's (the Mass of Bolsena and the Heliodorus) in the Vatican, are probably among the best examples of colour in this method now existing. The last mentioned, according to every hypothesis, were painted under the influence of an artist of the Venetian school. Their date corresponds with the arrival in Rome of Sebastian del Piombo, whose powerful style of colouring may have been emulated by Raphael; and Morto da Feltre appears to have been employed on them.‡ Both were of the school of Giorgione.

The resources which have been here dwelt on are to be considered as applicable, in many cases, to one class of conditions only. The different means and aims, which entirely opposite circumstances might require or suggest, have been already occasionally noticed, and may now be recapitulated; with a view to obviate the partial conclusions which a somewhat exclusive view might appear to involve.

The external conditions, relating to light, situation, dimensions and methods, at first proposed for consideration, were called '*causes of indistinctness*.'

Let those conditions now be reversed. Let the dimensions of the picture and of the objects represented § be such that the spectator may contemplate the work at the distance of two or three feet (or whatever distance may be requisite to insure most distinct vision). Let the picture be opposite the eye. Let the light be altogether adapted. And let the means of representation be oil-painting, the resources of which are all-sufficient for complete imitation.

On the former principle these conditions may be called *causes of distinctness*. They are compatible with, and therefore invite the introduction of, all (agreeable) qualities which in nature can be appreciated only by near inspection. Such qualities now become characteristic of the style; for the above external conditions—involving a just adaptation of technical means, not only permit, but require that every excellence which was inadmissible or unattainable under other circumstances, should now assert its claims. On the same principle, provided the work can be seen with perfect convenience, the means before employed to counteract indistinctness may now be thrown aside—not merely as unnecessary, but because they may interfere with the complete representation

Opposite conditions to those first enumerated.

Consequences in style.

\* See Boschini, &c. Ricche Minere, &c.

† Some fine remains of Pordenone's works of this kind still exist. See a Letter from Mr. Hart, Second Report, p. 44; compare Mr. Wilson's Report, *ib.*, pp. 31, 35.

‡ See *Alcune Osservazioni Artistiche del Cav. Agricola*. Roma, 1839, p. 7.

§ A small picture may contain portions of large or even colossal figures, in which case the distance of the spectator from the work is no longer regulated by the dimensions of the frame, but by those of the objects represented. A distance corresponding with the average limits of most distinct vision is here purposely assumed.



of a new order of facts. These appear to be the general principles of the school of the Netherlands, especially in subjects of figures. The leading qualities which are the result may be thus enumerated.

The assumed near point of view, permits and invites the introduction of a large proportion of low tones, all the gradations of which are now appreciable. These are rendered luminous by intenser but still transparent shades, and acquire richness from the scarcity of strong light. Accidents of light—not excepting sun-light, are admissible, and often even desirable; they are no longer in danger of interfering with the intelligible representation of form and colour, and may be necessary to give that degree of interest which the subject cannot always command.

The employment of perspective and foreshortening is unrestricted; the last appears to be avoided in no case in which it would be intelligible in nature. Varieties in the place or “position” of objects are especially sought in depth.

An assemblage of broken, harmonious, and nameless hues is next to be remarked, among which the slightest approach to what is called positive colour is effective. This sobriety has nevertheless the effect (with occasional exceptions in the school) of giving a predominant impression of warmth, and of thus vindicating the general character of colour as distinguished from mere *chiaro-scuro*.

The varieties of sharpness and softness in the boundaries of forms and in their internal markings, must ever exist where there is a background and light and shade; the relation between them is therefore the same as on a larger scale, but the extreme diminution of figures in cabinet pictures generally induces utmost precision in the sharper parts. Lastly, where each object may be discerned without difficulty, yet by means of delicate gradations of light can keep its place and thus be easily intelligible, details may be copious and forms altogether individual. Thus is again furnished the link between appropriate technical means and the choice of incidents, and hence the predilection with the masters of this style for familiar and even trivial circumstances. On this last point it is however to be remarked, that where so much judgment and well-directed skill are present in the work, our respect is commanded even by the unpretending nature of the subjects; and where these are not offensive, they can hardly be said to diminish the satisfaction of the spectator who is alive to the higher objects of the artist. A greater danger to which this style is liable (in finished pictures where human actors form the subject), is that of making the accessories and inanimate objects truer to nature than the representation of life. This defect is, however, avoided, even in elaborate works, by the best masters of the school.

To conclude; the resources, whether abundant or limited, of the imitative arts are, in relation to nature, necessarily incomplete; but it appears that, in the best examples, the very means employed to compensate for their incompleteness are, in each case, the source of a characteristic perfection and the foundation of a specific style. As it is with the arts compared with each other, so it is with the various applications of a given art; the methods employed to correct the incompleteness or indistinctness which may be the result of particular conditions are, in the works of the great masters, the cause of excellences not attainable, to the same extent, by any other means. In the instance last mentioned—the school of the Netherlands—it is apparent that no indirect contrivances or conventions are necessary to counteract the effects of indistinctness; on the contrary, all that would be indistinct in other modes of representation is here admissible with scarcely any restriction. The incompleteness overcome, which is here the cause of peculiar attractions, therefore resides solely in the conditions and imperfections of the art itself, which, on near inspection, are in greater danger of being remembered. These are a flat surface and material pigments; and these are precisely the circumstances which, by the skill of the artists in the works referred to, are forgotten by the spectator. The consequences of the difficulty overcome are, as usual, among the characteristic perfections of the style.

The two extremes of “external conditions” and their corresponding styles have been here chiefly considered. The intermediate modes and combinations are innumerable; but in considering the question to what extent and in what respects the extremes of style may be compatible with each other, it will appear, on a review of what has been stated, that the grander view of nature and of the technical means fitted to represent it may be satisfactory in reduced dimensions in the



department of form rather than in those of colour and light-and-shade; and that, on the other hand, the combination of the usual characteristics of small pictures with large dimensions, if possible in light-and-shade and colour, is impossible in form. The last-named attribute being the indispensable medium of the artists' conceptions, it follows that the interchange of subjects fitted respectively for the two styles can only be admissible as regards the treatment of grand subjects in small dimensions, and even then at the risk of the conventions of the grander style being too apparent.

C. L. EASTLAKE, *Secretary.*

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No. 3.

AWARD OF PREMIUMS.\*

THE order of the names in the subjoined List is according to the order of numbers in the Catalogue.

Subject.	Numbers in the Catalogue.	Name and Address of the Successful Candidate.
THE SPIRIT OF RELIGION. .	11, 12, 13.	J. NOEL PATON, Jun., Dunfermline, North Britain.
THE SPIRIT OF RELIGION. .	46, 47, 48.	EDWARD ARMITAGE, 13, George Street, Adelphi.
AN ALLEGORY OF JUSTICE .	85, 86, 87.	JOHN TENNIEL, Jun., 22, Gloucester Place, New Road.

LANSDOWNE.  
ROBERT PEEL.  
SAMUEL ROGERS.  
RICHARD WESTMACOTT.  
RICHARD COOK.  
WILLIAM ETTY.

*Whitehall, 21st June, 1845.*

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No. 4.

EXTRACT FROM A LETTER FROM PROFESSOR FARADAY, ON  
THE QUALITY OF SOME LIME PRESERVED FOR FRESCO  
PAINTING.

*Royal Institution, 22nd October, 1844.*

LED by the statement that the keeping of the lime in a slaked condition for a couple of years is a great advantage to it, I took some specimens from the stores which have been so laid up at the Houses of Parliament, for the purpose of examining them in this respect. It appears to me that this lime (which is in a state of paste) is in a very soft and smooth condition in comparison with what would probably be the condition of the lime recently slaked; a condition which seems to be due to its thorough disintegration as a mass, and its separation particle from particle. On analysing it, I found that it contained a little carbonic acid, but not much; for in 100 parts of the dry substance there were but  $5\frac{1}{4}$  parts of carbonic acid; these 100 parts, therefore,

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\* The amount of each of the Premiums was Two Hundred Pounds. The six Artists commissioned to make designs for the compartments in the House of Lords were, by the conditions, not admissible in the competition for such Premiums. The Exhibition in Westminster Hall remained open for the same period and under the same general arrangements as in the two former years.



would contain 88 parts of quick or uncarbonated lime, and 12 parts of carbonated lime, which, considering the processes of burning, carrying, slaking, &c., that it had to go through, and the necessary time of exposure to air before it was laid up in store, is a very small proportion. I do not believe that the lime, which is more than 4 inches in, from the exterior, has received any portion of carbonic acid during the two years of its inhumation.

In respect of the effect of keeping lime for a time, I am led to think, without however having formed any strong opinion on the subject, that the benefit is due to the fine texture which it gradually acquires; and as there is no doubt that if two surfaces were prepared, the one with fine sand and lime in particles comparatively coarse, and the other with the same kind of sand and lime in particles comparatively far more perfectly divided, that these two would act very differently both as to the access of carbonic acid from the atmosphere and the transition of lime dissolved in the moisture of the mass from the interior towards the surface; so there is every reason to expect that there would be a difference in the degree of action upon the colours at that surface, and also in the time at which that action would come to a close.

I am, my dear Sir,

Your very faithful, obedient Servant,

C. L. Eastlake, Esq., R.A.  
&c. &c. &c.

M. FARADAY.

No. 5.

LETTER FROM MR. J. COLLARD DRAKE, RESPECTING A  
MODE OF PRESERVING PAINTINGS ON WALLS.

19, Elm Tree Road, St. John's Wood,  
26th August, 1845.

SIR,

I BEG leave to send herewith a description of the mode of applying Caoutchouc to the walls of houses, &c., for which I have taken out a Patent. The application would, it is believed, entirely prevent the destructive consequences to Frescoes, and other paintings, of saline or other impurities in walls. Specimens of the preparation on portions of brick-work have been submitted to various artists, as well as to builders, and have been considered well calculated for the purpose intended.

*Method of using Caoutchouc on Walls so as to prevent the possibility of damp or saline impurities reaching Fresco-paintings, or other decorations on Walls.*

Cover or float the brick-wall proposed to be decorated with *compo* or cement. When this is set—and in fine weather it will become sufficiently so in a week—varnish or paint it over with two substantial coats of Caoutchouc dissolved in naphtha. On this surface, and with the same solution of Caoutchouc, attach a coarsely-woven rope fabric, varnished at the back in the same manner. This material will, instead of the surface of bricks or lath, be the recipient for the first or rough coat of plaster.\*

I am, Sir, your obedient Servant,

C. L. Eastlake, Esq.

JOHN COLLARD DRAKE.



## No. 6.

SIR,

*Whitehall, 12th August, 1845.*

I HAVE received Her Majesty's commands to notify to you, that Her Majesty has been graciously pleased to approve the Report of the Commission on the Fine Arts inclosed in your Letter of the 11th instant; and Her Majesty has directed the Lords Commissioners of the Treasury to submit to Parliament an Estimate for the Grant of 2000*l.*, for the remuneration of the artists employed in decorating the Upper Waiting Hall in the Palace at Westminster in the manner proposed in the Report.

I have the honour to be,

Sir,

Your obedient Servant,

*C. E. Eastlake, Esq.*

J. R. G. GRAHAM.

*&c. &c. &c.**Fine Arts Commission.*

## No. 7.

## ROYAL COMMISSION OF FINE ARTS.

NOTICE is hereby given; that a competition in Oil Painting which, by an announcement before issued, was to take place in June, 1846, is postponed till June, 1847. All other conditions expressed in the announcement referred to remain unaltered.

By command of the Commissioners,

C. L. EASTLAKE, *Secretary.*

## No. 8.

## ROYAL COMMISSION OF FINE ARTS.

*Whitehall, 7th August, 1845.*

HER Majesty's Commissioners having announced that their attention would, in due time, be directed to the means of selecting for employment artists skilled in Oil-painting, with a view to the decoration of portions of the Palace at Westminster, hereby give notice:—

1. That three premiums of 500*l.* each, three premiums of 300*l.* each, and three premiums of 200*l.* each, will be given to the artists who shall furnish Oil Paintings, which shall be deemed worthy of one or other of the said premiums by judges to be appointed to decide on the relative merit of the works.

2. The paintings are to be sent, in the course of the first week in June, 1847, for exhibition, to Westminster Hall.

3. The Commissioners reserve to themselves the right of excluding from public exhibition works which shall be deemed by them not to possess sufficient merit to entitle them to such a privilege.

4. The paintings, not exceeding two in number, by each artist, are required to be prepared for the occasion.

5. The subjects are required to come under the general classes of religion, history, or poetry.

6. The dimensions are left to the choice of the artists under the following conditions:—The figures are not to be less than two in number; the size of the nearest figure or figures, in at least one of the specimens by each artist, is to be not less than that of life; but the size of the figures is altogether left to the choice of painters of marine subjects, battle pieces, and landscape.



7. The judges appointed to decide on the relative merit of the works may, if they shall think fit, require any artist, to whom a premium shall have been awarded, to execute, under such conditions as they may think necessary, an additional painting as a specimen of his ability, and in such case the premium awarded to such artist will not be paid, unless his second painting shall be approved by the judges.

8. The names of the artists are not required to be concealed.

9. The paintings will remain the property of the respective artists.

10. Paintings which may combine appropriate subjects, with a high degree of merit, shall be considered eligible to be purchased by the nation, in order to be placed in one of the apartments of the Palace at Westminster.

11. Religious, poetical, or allegorical subjects, which by judicious adaptation or treatment may have reference to the history or constitution of the kingdom may, as well as strictly historical subjects, be eligible to be so purchased.

12. The judges to be hereafter appointed to decide on the relative merit of the works, with a view to the award of premiums, will consist partly of artists.

13. The competition hereby invited is confined to British subjects, including foreigners who may have resided ten years or upwards in the United Kingdom.

By command of the Commissioners,

C. L. EASTLAKE, *Secretary*.

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No. 9.

ROYAL COMMISSION OF FINE ARTS.

VARIOUS applications having been received from artists, candidates for employment as Fresco Painters, respecting the mode in which specimens of Fresco Painting may hereafter be submitted to the Commissioners on the Fine Arts, without reference to public exhibition :

Notice is hereby given; that such specimens may be sent to Westminster Hall, for the purpose aforesaid, from the 1st of March to the 1st of May next, inclusive.

The subjects and dimensions are left to the choice of the artists; but those artists who have not before exhibited Cartoons in Westminster Hall are required to send specimens of drawing together with their Fresco Paintings.

By command of the Commissioners,

C. L. EASTLAKE, *Secretary*.



TENTH REPORT  
OF  
THE COMMISSIONERS  
ON THE  
FINE ARTS.

WITH APPENDIX.

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Presented to both Houses of Parliament by Command of Her Majesty.

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LONDON:  
PRINTED BY GEORGE EDWARD EYRE AND WILLIAM SPOTTISWOODE,  
PRINTERS TO THE QUEEN'S MOST EXCELLENT MAJESTY.  
FOR HER MAJESTY'S STATIONERY OFFICE.

1854.





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## COMMISSION.

### VICTORIA R.

VICTORIA, by the Grace of God, of the United Kingdom of Great Britain and Ireland, Queen, Defender of the Faith. To Our Most Dearly-beloved Consort, His Royal Highness Francis ALBERT Augustus Charles Emanuel Duke of Saxony, Prince of Saxe Coburg and Gotha, Knight of Our Most Noble Order of the Garter, and Field Marshal in our Army; Our Right Trusty and Well-beloved Councillor John Singleton Lord Lyndhurst, Our Chancellor of that Part of Our United Kingdom of Great Britain and Ireland called Great Britain; Our Right Trusty and Right Entirely-beloved Cousin George Granville Duke of Sutherland, Knight of Our Most Noble Order of the Garter; Our Right Trusty and Entirely-beloved Cousin and Councillor, Henry Marquis of Lansdowne, Knight of Our Most Noble Order of the Garter; Our Right Trusty and Well-beloved Councillor Henry Pelham Pelham Clinton (commonly called Earl of Lincoln); Our Right Trusty and Right Well-beloved Cousin John Earl of Shrewsbury; Our Right Trusty and Right Well-beloved Cousin and Councillor George Earl of Aberdeen, Knight of Our Most Ancient and Most Noble Order of the Thistle; Our Right Trusty and Well-beloved Councillors John Russell (commonly called Lord John Russell), and Francis Egerton (commonly called Lord Francis Egerton); Our Right Trusty and Well-beloved Cousin and Councillor Henry John Viscount Palmerston, Knight Grand Cross of Our Most Honourable Order of the Bath; Our Right Trusty and Well-beloved Cousin and Councillor William Viscount Melbourne; Our Right Trusty and Well-beloved Councillor Alexander Lord Ashburton; Our Right Trusty and Well-beloved Nicholas William Lord Colborne; Our Right Trusty and Well-beloved Councillors Charles Shaw Lefevre, Sir Robert Peel, Baronet, and Sir James Robert George Graham, Baronet; and Our Trusty and Well-beloved Sir Robert Harry Inglis, Baronet, and Henry Gally Knight, Benjamin Hawes, the Younger, Henry Hallam, Samuel Rogers, George Vivian, and Thomas Wyse, Esquires,—greeting: Whereas We have thought it expedient, for divers good causes and considerations, that a Commission should forthwith be issued for the purpose of inquiring whether advantage might not be taken of the rebuilding of Our Palace at Westminster, wherein our Parliament is wont to assemble, for the purpose of promoting and encouraging the Fine Arts in Our United Kingdom, and in what manner an object of so much importance would be most effectually promoted:

Now know ye that We, reposing great trust and confidence in your knowledge and ability, have authorized and appointed, and do by these Presents authorize and appoint, you, the said Francis ALBERT Augustus Charles Emanuel Duke of Saxony and Prince of Saxe Coburg and Gotha, John Singleton Lord Lyndhurst, George Granville Duke of Sutherland, Henry Marquis of Lansdowne, Henry Pelham Pelham Clinton (commonly called Earl of Lincoln,



John Earl of Shrewsbury, George Earl of Aberdeen, John Russell (commonly called Lord John Russell), Francis Egerton (commonly called Lord Francis Egerton), Henry John Viscount Palmerston, William Viscount Melbourne, Alexander Lord Ashburton, Nicholas William Lord Colborne, Charles Shaw Lefevre, Sir Robert Peel, Sir James Robert George Graham, Sir Robert Harry Inglis, Henry Gally Knight, Benjamin Hawes the Younger, Henry Hallam, Samuel Rogers, George Vivian, and Thomas Wyse, or any five or more of you, to be Our Commissioners for the purposes aforesaid.

And for the better enabling you, to carry these Our Royal Intentions into effect, We do hereby enjoin and command you, or any five or more of you, to inquire into the mode in which, by means of the interior decoration of Our said Palace at Westminster, the Fine Arts of this country can be most effectually encouraged. And we do by these Presents give and grant to you, or any five or more of you, full power and authority to call before you, or any five or more of you, such persons as you shall judge likely to afford you any information upon the subject of this Our Commission, and to inquire of and concerning the premises by all other lawful ways and means whatsoever.

And We do by these Presents will and ordain that this Our Commission shall continue in full force and virtue, and that you Our said Commissioners, or any five or more of you, may, from time to time, proceed in the execution thereof, and of every matter and thing therein contained, although the same be not continued from time to time by adjournment. And Our further Will and Pleasure is, that you Our said Commissioners, or any five or more of you, upon due inquiry into the premises do report to Us, in writing under your hands and seals, or under the hands and seals of any five or more of you, your several proceedings under and by virtue of this Commission, together with what you shall find touching or concerning the premises.

And We further ordain that you, or any five or more of you, may have liberty to report your proceedings under this Commission from time to time, should you deem it expedient so to do.

And, for your assistance in the due execution of these Presents, We have made choice of Our Trusty and Well-beloved Charles Lock Eastlake, Esquire, to be Secretary to this our Commission, and to attend you; whose services and assistance We require you to avail yourselves of from time to time, as occasion may require.

Given at Our Court at Saint James's the Twenty-second Day of November, 1841, in the Fifth Year of Our Reign.

By Her Majesty's Command,

J. R. G. GRAHAM.



## WARRANTS

### APPOINTING ADDITIONAL COMMISSIONERS.

VICTORIA R.

VICTORIA, by the Grace of God, of the United Kingdom of Great Britain and Ireland, Queen, Defender of the Faith. To our Trusty and Well-beloved Philip Henry Stanhope, Esquire (commonly called Viscount Mahon), and Our Right Trusty and Well-beloved Councillor Thomas Babington Macaulay,—greeting: Whereas We did by Warrant, under our Sign Manual, bearing date the Twenty-second Day of November, in the Fifth Year of Our Reign, authorize and appoint Our Most Dearly-beloved Consort, His Royal Highness Francis ALBERT Augustus Charles Emanuel Duke of Saxony, Prince of Saxe Cobourg and Gotha, Knight of Our Most Noble Order of the Garter, and Field-Marshal in Our Army; Our Right and Trusty and Well-beloved Councillor John Singleton Lord Lyndhurst, Our Chancellor of that Part of Our United Kingdom of Great Britain and Ireland called Great Britain; Our Right Trusty and Right Entirely-beloved Cousin George Granville Duke of Sutherland, Knight of Our Most Noble Order of the Garter; Our Right Trusty and Entirely-beloved Cousin and Councillor Henry Marquis of Lansdowne, Knight of Our Most Noble Order of the Garter; Our Right Trusty and Well-beloved Councillor Henry Pelham Pelham Clinton (commonly called Earl of Lincoln); Our Right Trusty and Right Well-beloved Cousin John Earl of Shrewsbury; Our Right Trusty and Right Well-beloved Cousin and Councillor George Earl of Aberdeen, Knight of Our Most Ancient and Most Noble Order of the Thistle; Our Right Trusty and Well-beloved Councillors John Russell (commonly called Lord John Russell), and Francis Egerton (commonly called Lord Francis Egerton); Our Right Trusty and Well-beloved Cousin and Councillor Henry John Viscount Palmerston, Knight Grand Cross of Our Most Honourable Order of the Bath; Our Right Trusty and Well-beloved Cousin and Councillor William Viscount Melbourne; Our Right Trusty and Well-beloved Councillor Alexander Lord Ashburton; Our Right Trusty and Well-beloved Nicholas William Lord Colborne; Our Right Trusty and Well-beloved Councillors Charles Shaw Lefevre, Sir Robert Peel, Baronet, and Sir James Robert George Graham, Baronet; and our Trusty and Well-beloved Sir Robert Harry Inglis, Baronet, and Henry Gally Knight, Benjamin Hawes the Yonnger, Henry Hallam, Samuel Rogers, George Vivian, and Thomas Wyse, Esquires, Our Commissioners for the purpose of inquiring whether advantage might not be taken of the rebuilding of Our Palace at Westminster, wherein Our Parliament is wont to assemble, for the purpose of promoting and encouraging the Fine Arts in Our United Kingdom, and in what manner an object of so much importance would be most effectually promoted:

Now know ye that We, reposing great trust and confidence in your knowledge and ability, have authorized and appointed, and do by these Presents



authorize and appoint, you, the said Philip Henry Stanhope (commonly called Viscount Mahon), and Thomas Babington Macaulay, to be Our Commissioners, in addition to and together with Our said Commissioners herein mentioned for the purposes aforesaid.

Given at Our Court at St. James's the Fourth Day of May 1844, in the Seventh Year of Our Reign.

By Her Majesty's Command,  
J. R. G. GRAHAM.

By a Warrant dated the 4th of August 1845, bearing Her Majesty's Sign Manual, and countersigned as above, Peter Robert Lord Willoughby d'Eresby was appointed one of Her Majesty's Commissioners for the purposes aforesaid.

By a Warrant dated the 19th of March 1846, bearing Her Majesty's Sign Manual, and countersigned as above, Charles John Viscount Canning was appointed one of Her Majesty's Commissioners for the purposes aforesaid.

By a Warrant dated the 6th of August 1846, bearing Her Majesty's Sign Manual, and countersigned G. Grey, George William Frederick Howard, commonly called Viscount Morpeth, was appointed one of Her Majesty's Commissioners for the purposes aforesaid.



## TENTH REPORT

### OF THE COMMISSIONERS ON THE FINE ARTS.

#### TO THE QUEEN'S MOST EXCELLENT MAJESTY.

WE, the Commissioners appointed by Your Majesty for the purpose of inquiring whether advantage might not be taken of the rebuilding of Your Majesty's Palace at Westminster,—wherein Your Majesty's Parliament is wont to assemble,—for the purpose of promoting and encouraging the Fine Arts in Your Majesty's United Kingdom, and in what manner an object of so much importance might be most effectually promoted, beg leave to report to Your Majesty the progress of the works recommended by us, in accordance with the duties prescribed to us.

REPORT.

The series of eight Fresco-paintings in the Upper Waiting Hall is now completed. In first proposing that the apartment should be decorated with paintings executed in that method, we observed, viz., in our Report of the 7th of August 1845, that we were “desirous to afford opportunities for the further practice of Fresco-painting, and for the cultivation of the style of design which is fitted for it, \* \* \* provided the architectural arrangements and the light should, on the completion of the apartment, be found to be adapted for the purpose.” The room was ultimately found to be but scantily lighted, but we conceived that, as the Paintings would admit of being closely inspected, that objection was in itself less important; while, on the other hand, it might not be without its use experimentally, by suggesting a treatment adapted to such a condition.

We have now to add that, apart from the important objects, more or less attained in the designs referred to, of appropriate conception and expression in reference to the subjects, these experimental works will be of use in showing what are the external qualities generally essential in Fresco-painting, and especially so under given local circumstances. It will be for artists to consider, in witnessing the effect of these works, to what extent the great requisite of distinctness, as resulting, in its perfection, from intelligible forms, perspicuous arrangement, and the judicious distribution of light and dark masses, has or has not been kept in view, subject to the local conditions of light, the size of the apartment, and the dimensions of the paintings; and subject to the general technical conditions of Fresco-painting,—a method requiring, from its comparatively limited resources, an especial attention to simplicity and significance in representation.

In the House of Lords, eleven of the eighteen metal statues of Barons and Prelates are now placed in the niches intended to receive them. The seven remaining statues are the only works, coming under our superintendence, now to be completed for this Chamber.



## REPORT.

In St. Stephen's Hall, without as yet contemplating the execution of the Frescoes intended for that locality, we propose that the series of twelve marble statues of eminent Statesmen named in our Fourth Report, bearing date the 25th of April 1845, should be gradually completed. Accordingly, in addition to the three already executed and placed in the Hall, we have given commissions to five artists to execute each a statue of one of such personages.

With regard to the Prince's Chamber, which we propose to decorate with statues, bas-reliefs, and other works, as detailed in our Seventh Report, dated the 13th of July 1847, we have commissioned John Gibson, R.A., to execute a statue of Your Majesty, with figures of Justice and Clemency, and with bas-reliefs on the pedestal, to be placed in the recess on the north side of the apartment. We have also employed Mr. William Theed to prepare a series of bas-reliefs, to be subsequently cast in metal, for the panels on the walls.

Of the Frescoes intended for Your Majesty's Robing Room, undertaken by William Dyce, R.A., and illustrative of the Legend of King Arthur, as proposed in our Seventh Report, four have been completed. As it appears that the artist will now be enabled to devote his whole time to these works, they will, it is hoped, in future proceed more rapidly. With respect to the four paintings referred to, we consider them altogether satisfactory, whether regarded in their general treatment, or as examples of the method of Fresco-painting.

We have commissioned John Rogers Herbert, R.A., to prepare a series of designs for Frescoes to be executed in the Peers' Robing Room, according to a scheme also indicated in our Seventh Report. The room itself is not yet built, and it is therefore expected that the artist's designs will be completed by the time the walls are in a fit state to receive Frescoes.

We have also given our attention to the decoration of the principal corridors connecting the Central Hall with the two Houses of Parliament. We have accordingly commissioned Edward Matthew Ward, A.R.A., to undertake the Commons' Corridor, and Charles West Cope, R.A., to undertake the Peers' Corridor. The subjects intended for these localities are enumerated in our Seventh Report, in which it is also proposed that the pictures should be painted in oil.

We further propose to commission Daniel Maclise, R.A., to paint in fresco, in the Painted Chamber or Conference Hall, the subject of the Marriage of Strongbow and Eva, the subject being one of the series selected by us for that apartment. The design for the Fresco so proposed to be executed will be adapted, according to the requirements of Fresco, from an oil picture of the same subject executed by the artist on his own account, and which he has treated with great ability.

In our last Report, dated the 11th of March 1850, we humbly stated to Your Majesty that the Lords Commissioners of Your Majesty's Treasury had consented to propose to Parliament an annual expenditure amounting to Four Thousand Pounds to defray the cost of the various works recommended by us. Since that period we have, with the sanction of their lordships, continued to



submit to Parliament an annual estimate accordingly. The limitation of the expenditure as stated may however be regarded as a cause of delay in the prosecution of some of the works.

We humbly subjoin as an appendix to this Report some details connected with the subject of our inquiry.

REPORT.  
—

ALBERT.  
NEWCASTLE.  
SUTHERLAND.  
LANSDOWNE.  
ABERDEEN.  
J. RUSSELL.  
PALMERSTON.  
CANNING.  
CARLISLE.  
WILLOUGHBY D'ERESBY.  
C. S. LEFEVRE.  
J. R. G. GRAHAM.  
ROBERT HARRY INGLIS.  
B. HAWES.  
S. ROGERS.

*Palace of Westminster,  
8th July 1854.*



## APPENDIX No. 1.

## APPENDIX.

No. 1.

VARIOUS DETAILS RESPECTING WORKS OF ART REFERRED  
TO IN THE REPORT.

## UPPER WAITING-HALL.

Lighted from the north and south sides.

Dimensions from wall to wall, 32 feet 4 inches square.

Dimensions of the compartments for fresco-painting, height, 8 feet  $1\frac{1}{8}$  inch; width, 5 feet,  $9\frac{1}{8}$  inches. Height from the floor to the lower edge of each fresco, 4 feet.\*

## SUBJECTS ILLUSTRATIVE OF EIGHT BRITISH POETS.

*Chaucer.*

Griselda's first Trial of Patience.—The Marquis causes her child to be taken from her.

*Canterbury Tales.*—*The Clerk's Tale.* Part III.

Painted by C. W. Cope, R.A.

*Spenser.*

The Red Cross Knight overcoming the Dragon.

*Faerie Queene.* Book I., Canto II.

Painted by G. F. Watts.

*Shakspeare.*

King Lear disinheriting Cordelia.

*King Lear.* Act I. Scene 1.

Painted by J. R. Herbert, R.A.

*Milton.*

Satan touched by Ithuriel's Spear, while whispering evil dreams to Eve.

*Paradise Lost.* Book IV.

Painted by J. C. Horsley.

*Dryden.*

St. Cecilia.

*Song for St. Cecilia's Day,* 1687.

Painted by John Tenniel.

*Pope.*

Personification of Thames and of the English Rivers.

*Windsor Forest.* Line 330.

Painted by Edward Armitage.

*Scott.*

The Death of Marmion.

*Marmion.* Canto IV. Stanza 29.

Painted by Edward Armitage.

*Byron.*

The Death of Lara.

*Lara.* Canto II.

Painted by C. W. Cope, R.A.

See the appendix to the Seventh Report, p. 11. The names of two poets, Scott and Byron, were subsequently added to the list there proposed.

\* The dimensions of various chambers and of the compartments intended to receive works of art were stated in former Reports, before some of the rooms had been built; but as, in the execution, the dimensions originally proposed have been more or less altered, they are here given from recent measurement.



## HOUSE OF LORDS.

Lighted from the east and west sides.

Dimensions from wall to wall, north and south, 84 feet 4 inches; east and west, 44 feet  $7\frac{1}{2}$  inches.

Height of statues in niches varying from 5 feet 10 inches to 6 feet.

Height from the floor to the base of each statue, 24 feet 10 inches.

Dimensions of the fresco-paintings occupying compartments terminating in a Gothic arch, on the north and south walls, height, 16 feet  $4\frac{1}{2}$  inches; width, 9 feet,  $4\frac{1}{2}$  inches.

Height from the floor to the lower edge of each painting, 25 feet 5 inches.

For a list of the metal statues and for the names of the artists, see the Return to the House of Commons, printed February 7, 1854, No. 23, p. 6. For the indication of the places to be occupied by the statues in the House of Lords, see the appendix to the Eighth Report, p. 9. For the subjects of the fresco-painting and for the names of the artists, see the Return.

## ST. STEPHEN'S HALL.

Lighted from the north and south sides.

Dimensions from wall to wall, east and west, 93 feet; north and south, 25 feet 4 inches.

Height of marble statues varying from 6 feet 9 inches to 7 feet.

Height from the floor to the base of each statue, (the two statues at the east end of the hall excepted,) 4 feet  $4\frac{1}{4}$  inches.

Height from the floor to the base of the two statues at the east end of the hall, 6 feet 8 inches.

For a list of the personages to be represented and for the names of the sculptors hitherto commissioned, see the above-mentioned Return, p. 7.

## THE PRINCE'S CHAMBER.

Lighted from the east and west sides.

Dimensions from wall to wall, east and west, 45 feet; north and south, 26 feet.

Dimensions of the recess, terminating in a Gothic arch, on the north side, height to the point of the arch, 17 feet  $5\frac{1}{2}$  inches; width, 11 feet  $2\frac{1}{2}$  inches.

Average dimensions of the smaller compartments for bas-reliefs, four on the north side, and four on the south side, height, 2 feet 6 inches; width, 2 feet 5 inches.

Dimensions of two larger compartments for bas-reliefs on the south side, height, 6 feet 3 inches; width, 2 feet 4 inches.

Height from the floor to the lower edge of the larger and smaller compartments, 8 feet  $2\frac{1}{2}$  inches.

Average dimensions of two larger compartments for bas-reliefs, one on the east, the other on the west side, height, 2 feet 5 inches; width, 7 feet  $3\frac{1}{2}$  inches.

Height from the floor to the lower edge of the last-named compartments, 8 feet  $2\frac{1}{2}$  inches.

Dimensions of compartments for portraits of the Tudor family, height 6 feet; width varying from 2 feet  $5\frac{3}{4}$  inches to 3 feet.

Height from the floor to the lower edge of the compartments, 12 feet 5 inches.

For the subjects of the bas-reliefs, in the course of being modelled by Mr. William Theed, preparatory to their being cast in metal by Messrs. Elkington, see the Return before quoted, and the appendix to the Seventh Report, p. 12; the subject of the death of Sir Philip Sidney having been substituted for that of Raleigh landing in Virginia.

## THE QUEEN'S ROBINING-ROOM.

Lighted from the south side.

Dimensions from wall to wall, east and west, 54 feet 6 inches; north and south, 37 feet  $4\frac{1}{2}$  inches.

Dimensions of the four fresco paintings now completed. West wall: fresco next the window, height 11 feet  $2\frac{1}{2}$  inches; width 5 feet  $10\frac{1}{4}$  inches. Centre fresco, height, 11 feet  $2\frac{1}{2}$  inches; width, 14 feet, 6 inches. Fresco next the door, height, 11 feet  $2\frac{1}{2}$  inches; width, 5 feet  $9\frac{3}{4}$  inches.

North wall: Fresco at the east end, height, 11 feet  $2\frac{1}{2}$  inches; width, 10 feet  $2\frac{1}{4}$  inches.



## APPENDIX No. 1.

Height from the floor to the lower edge of each fresco, 9 feet  $7\frac{1}{2}$  inches.  
 The subjects, consisting of incidents from the legend of King Arthur, illustrate "The Virtues of Chivalry." The subject of the centre fresco on the west wall is "Religion," of that next the window, "Courtesy," of that next the door, "Generosity." The subject of the fresco on the north wall is "Mercy." A more detailed description will be furnished when the series of subjects shall have been completed.

## THE PEERS' ROBIN-ROOM.

For the general dimensions of the compartments, and for the subjects, see the appendix to the Seventh Report, p. 11.

## THE PEERS' CORRIDOR.

Lighted from the east and west sides.

Dimensions from wall to wall, north and south, 53 feet 9 inches; east and west, 14 feet  $4\frac{1}{2}$  inches.

Dimensions of the eight compartments for oil pictures, height, 7 feet  $2\frac{1}{2}$  inches; width, 9 feet  $4\frac{1}{2}$  inches.

Height from the floor to the lower edge of the compartments, 4 feet  $2\frac{1}{2}$  inches.  
 For the subjects see the return before referred to, p. 10.

## THE COMMONS' CORRIDOR.

Lighted from the east and west sides.

Dimensions from wall to wall, north and south, 47 feet 6 inches; east and west, 14 feet  $3\frac{3}{4}$  inches.

Dimensions of the eight compartments for oil pictures, height 6 feet  $9\frac{1}{2}$  inches; width 7 feet  $9\frac{1}{2}$  inches.

Height from the floor to the lower edge of the compartments, 4 feet  $3\frac{1}{4}$  inches.

For the subjects see the before-mentioned return, p. 10.

## THE PAINTED CHAMBER OR CONFERENCE HALL.

Lighted from the east side.

Dimensions from wall to wall, north and south, 51 feet  $6\frac{3}{4}$  inches; east and west, 27 feet 6 inches.

Dimensions of the first compartment to be painted in fresco on the north wall, height, 10 feet  $6\frac{3}{4}$  inches; width, 14 feet  $1\frac{3}{4}$  inches.

Height from the floor to the lower edge of the compartment, 7 feet 1 inch.

For the cost of the various works above referred to, and for other details, see the Return to the House of Commons before quoted.

## No. 2.

## No. 2.

ON THE EMPLOYMENT OF A SOLUTION OF STARCH IN  
FRESCO PAINTING, BY MR. DYCE, R.A.

SIR,

The Oaks, Norwood, November 21, 1853.

IN some observations on fresco addressed by me to the Commissioners on the Fine Arts in 1846, and printed by them in their Seventh Report, I had occasion to refer to the difficulties experienced by fresco painters in the use of ultramarine and some other pigments; and I suggested that if a solution of starch or of the caseous element of milk were mixed with the colours, their adherence to the intonaco might probably be reckoned upon with certainty.

This was a mere suggestion based on the known fact that both these substances form, with quicklime, a compound which, when it is dry, is insoluble in water.

Since that time, however, I have had ample opportunity of submitting one of the suggested expedients to the test of experiment, and the result has been so satisfactory that I think it desirable to put the Commissioners in possession of the fact, to be recorded for the benefit of future painters in fresco.

If either of the suggested expedients was likely to answer, it seemed to me that the use of starch would present fewest difficulties of manipulation;



I accordingly tried it first, and with so successful a result that I have thought it useless to attempt the employment of *caseine*; but I may mention that since my suggestion respecting it was made, a Scottish gentleman has discovered and obtained a patent for a process of calico printing by means of a vehicle prepared from caseine and quicklime, which probably might be employed in fresco painting for the purposes which I have attained by the use of a solution of starch. This vehicle is prepared by dissolving caseine in the liquid ammonia of commerce, and adding to the solution a certain proportion of quicklime, the mixture then being diluted with water to any required consistency; and the inventor of the process (who entered into communication with me partly in consequence of the suggestions I had made in the paper referred to) thinks that if his vehicle were employed in fresco-painting and mixed with all the colours, it would not be necessary to prepare the intonaco day by day, and, provided some expedient were adopted to keep it in a damp state, that even large pictures might be executed without, or at most with very few, joinings in the plaster.

This, however, I have not tried; partly from want of time, but chiefly because the more simple vehicle of a weak solution of starch, if it would not answer the same purpose, at least accomplishes the more limited object I had in view so perfectly as to leave little to desire.

The use of ultramarine in a nearly pure state, hitherto the *crux* of fresco painters, presents, when the pigment is combined with a weak solution of starch, no difficulty whatever. It may be applied with tolerable certainty of effect even when the intonaco has become, as it does at the end of a day, hard and partially crystallized at the surface.

These conditions, however, must be attended to. In the first place the solution must be so weak that when cold it shall scarcely assume the form of a jelly.

Secondly, it must be used on the day on which it is prepared. On the second day it undergoes some change (I do not know what), which has the effect of causing the colours mixed with it to dry in streaks or blotches. If the same tint, therefore, has to be used on consecutive days, it must be prepared before hand with water, and the vehicle added only to so much of the pigment as may be required for the day's work.

Thirdly, the effect of the vehicle in fixing the colours cannot be depended upon with certainty unless the pigments contain a small portion of lime. This may seem to be an obstacle to the employment of colours in a perfectly pure state, but in practice this is of little consequence: in the first place because such a pigment as ultramarine (with which I am chiefly now concerned) can scarcely, except in minor details, be used with good effect in a pure state; and secondly, because the quantity of lime sufficient to ensure the combination on which the action of the vehicle depends, is so small as hardly to affect the purity of the tint to any appreciable extent; and besides, the trifling loss of depth occasioned by the admixture of white may be easily corrected by the addition of black, which, though it imparts a certain greyness to the tint when it is wet, does not affect its blueness when the plaster is dry.

In preparing a tint of ultramarine in which the pigment is to be used in as pure a state as may be, I first make up the required tint with the least possible quantity of water; it is then diluted with the solution of starch to the proper consistency, and a small portion of lime added to it. The addition of the lime has the immediate effect of curdling or imperfectly solidifying the mixture. To remove this it must be triturated in a mortar, worked with the palette-knife on a slab, or, which generally is sufficient, stirred for some time with a stiff brush until the consistency of cream is attained. If the proper degree of fluidity should not be restored, a little water may be added.

It is, of course, desirable that the adherence of pigments with which starch has been mixed should in all cases depend on the chemical combination of the starch and lime; but it is certain that to a limited extent the glutinous quality of starch is sufficient of itself to secure the adherence of the colour under circumstances in which little or no chemical action can take place. As for instance, at the end of a day when the intonaco has become quite hard on the surface, I have found small touches and washes of pure colour (such as ultramarine or the transparent oxide of chromium unmixed with white) to adhere perfectly if applied with the solution of starch, which if applied with the water only would have dried on the surface of the intonaco in the form of powder.



## APPENDIX No. 2.

On the durability of the process it is premature to express any opinion, as my experience only extends over three or four years; but as yet I am unable to trace in those portions of the frescoes in the Queen's robing-room painted by means of it the least symptom of that whitened, bleached, and inharmonious look which makes its appearance in blues, painted in the old way, almost before the paint has become dry.

I remain, Sir,

Sir C. L. Eastlake, P.R.A.  
Secretary to the Fine Arts Commission.

Your faithful Servant,

W. DYCE.

## No. 3.

## No. 3.

**STEREOCHROME PAINTING. "ON SILICA AND SOME OF ITS APPLICATIONS TO THE ARTS."** Substance of a Lecture delivered at the Royal Institution of Great Britain, April 7, 1854, by the Rev. J. BARLOW, M.A., F.R.S., Vice-President and Secretary of the Royal Institution.

SILICA is one of the most abundant substances known. Quartz, common sand, &c., flint, chalcedony, opal, &c., and a variety of sand described by Mr. J. T. Way,\* may respectively be taken as examples of crystallized and uncrystallized silica. Under all these forms silica is capable of combining with bases as an acid. Heat is however essentially necessary to effect this combination, a combination of which all the well-known silicates, whether natural, as feldspar, mica, clay, &c., or artificial, as glass, &c. are the results. The common forms of insoluble glass are produced by the union of silica with more than one base. But, when combined with an alkaline base only, silica forms a soluble glass, the degree of solubility of which depends on the proportion which the siliceous acid bears to this alkaline base. This soluble silicated alkali (or water-glass) may be prepared by various processes. If sand be used, 15 parts of fine sand, thoroughly incorporated with 8 parts of carbonate of soda, or with 10 of carbonate of potass and 1 of charcoal fused in a furnace, will produce a silicated alkali which is soluble in boiling water. Messrs. Ransomes obtain this silicated alkali by dissolving broken flints in a solution of caustic alkali at a temperature of 300° Fah.† And, more recently, Mr. Way has observed that the sand which he has described will combine with caustic alkali at boiling heat, also producing a water-glass.

This water-glass has been applied to several important purposes, three of which were specially noticed.

I. *To protect building-stones from decay.* The stone surfaces of buildings, by being exposed to the action of the atmosphere, become liable to disintegration from various causes. Moisture is absorbed into their pores. The tendency of their particles to separate, in consequence of expansion and contraction, produced by alternation of temperature, is thus increased. Sulphurous acid is always present in the atmosphere of smoke-burning cities, and cannot but corrode the calcareous and magnesian ingredients of oolites and dolomites. It is true that good stone resists these sources of injury for an indefinite time, but such a material is rarely obtained. As a preventive of destruction, whether arising from physical or chemical causes, it has been proposed to saturate the surfaces of the stones with a solution of the water-glass.

It is well known that the affinity of silica for alkali is so feeble that it may be separated from this base by the weakest acids, even by carbonic acid. According to the expectation of those who recommend the silication of stone, the carbonic acid of the atmosphere will set the silica free from the water-glass, and the silica, thus separated, will be deposited within the pores and around the particles of the stone. The points of contact of these particles will thus be enlarged, and a sort of glazing of insoluble silica will be formed sufficient to protect the stone against the effects of moisture, &c. This cause of protection applies chiefly to sandstones. But wherever carbonate of lime or carbonate of magnesia

\* Quarterly Journal of Chemical Society, July 1, 1853, and Journal of Royal Agricultural Society, Vol. xiv. p. 1.

† Report of a communication made to the Royal Institution by Professor Faraday, May 26, 1848. Vide Athenæum, June 17, 1848.



enters notably into the composition of the building-stone, then an additional chemical action, also protective of the stone, is expected to take place between these carbonates and the water-glass. Kuhlmann\* remarks "Toutes les fois que l'on met en contact un sel insoluble avec la dissolution d'un sel dont l'acide peut former avec la base du sel insoluble un sel plus insoluble encore, il y a échange; mais le plus souvent cet échange n'est que partiel." In consequence of this "partial exchange" an insoluble salt of lime may be looked for whenever a solution of water-glass is made to act on the carbonate of lime or carbonate of magnesia existing in oolitic or dolomitic building-stones.

This expectation, however, has not been altogether sanctioned by experiment. A gentleman, eminently conversant with building materials,† immersed a piece of Caen stone in a solution of silicate of potass in the month of January 1849. This fragment, together with a portion of the block from which it had been separated, was placed on the roof of a building in order that it might be fully exposed to the action of atmosphere and climate. After four years the silicated and the unsilicated specimens were found to be both in the same condition, both to be equally corroded. These specimens were exhibited in the theatre of the institution. But whatever ultimate results may ensue from this process, the immediate effects on the stone are remarkable. Two portions of Caen stone were exhibited, one of which had been soaked in a solution of water-glass two months before. The surface of the unsilicated specimen was soft, readily abraded when brushed with water, and its calcareous ingredients dissolved in a weak solution of sulphurous acid. The silicated surface, on the other hand, was perceptibly hard, and resisted the action of water and of dilute acid when similarly applied.‡

II. Another proposed use of the water-glass is that of *hardening cements, mortars, &c.*, so as to render them impermeable by water.

Fourteen years since Anthon§ of Prague proposed several applications of the water-glass. Among others he suggested the rendering mortars waterproof. He also suggests that this substance might be beneficially employed as a substitute for size in whitewashing and staining walls. It was demonstrated by several experiments that carbonate of lime mixed up with a weak solution of water-glass and applied as a whitewash to surfaces, was not washed off by sponging with water, and that common whitewash, laid on in the usual manner with size, was rendered equally adhesive when washed over with water-glass.

### III. *The Stereochrome of Fuchs.*

The formation of an insoluble cement by means of the water-glass, whenever the carbonic acid of the atmosphere acts on this substance, or whenever it is brought in contact with a lime-salt, has been applied by Fuchs to a most important purpose. The stereochrome is essentially the process of fresco secco|| invested with the capability of receiving and perpetuating works of the highest artistic character, and which may be executed on a vast scale. Fuch's method is as follows:¶—

"Clean and washed quartz-sand is mixed with the smallest quantity of lime which will enable the plasterer to place it on the wall. The surface is then taken off with an iron scraper in order to remove the layer formed in contact with the atmosphere, the wall being still moist during this operation. The wall is then allowed to dry; after drying it is just in the state in which it could be rubbed off by the finger. The wall has now to be *fixed, i.e.* moistened with water-glass.\*\* (An important point is not to use too much water-glass in moistening the wall.) This operation is usually performed with a brush. The wall must be left in such a condition as to be capable of receiving

\*Expériences Chimiques et Agronomiques, p. 120.

† Charles H. Smith, Esq., one of the Authors of the "Report on the Selection of Stone for the Building of the New Houses of Parliament."

‡ Silliman's American Journal, January, 1854, contains a notice of the application of the water-glass to the decaying surfaces in the Cathedral of Notre Dame in Paris.

§ Neuere Mittheilungen über die Nutzenanwendung des Wasser-glases, 1840. This subject has been fully treated by Kuhlmann in his "Memoire de l'Intervention de la potasse ou de la soude dans la formation des chaux hydrauliques," &c. 1841. Expériences Chimiques et Agronomiques.

|| Vide Eastlake's Materials for a History of Oil Painting, p. 142.

¶ These particulars were obtained by Dr. Hofmann from Mr. Echter. A stereochrome picture by Echter, and a sample of the water-glass as prepared by Fuchs, were also exhibited by Dr. Hofmann.

\*\* The composition of the specimen produced was

Silica	23.21	per cent.
Soda	8.90	"
Potass	2.52	"

(The specific gravity of the solution 3.81.)



## APPENDIX No. 3.

“colours when afterwards painted on. If, as frequently happens, the wall has been too strongly fixed, the surface has to be removed with pumice and to be fixed again. Being fixed in this manner the wall is suffered to dry. Before the painter begins, he moistens the part on which he purposes to work with distilled water, squirted on by a syringe. He then paints: if he wishes to repaint any part, he moistens again. As soon as the picture is finished, it is syringed over with water-glass. After the wall is dry, the syringing is continued as long as a wet sponge can remove any of the colour. An efflorescence of carbonate of soda sometimes appears on the picture soon after its completion. This may be removed, either by syringing with water, or may be left to the action of the atmosphere.” Not to dwell on the obvious advantages possessed by the stereochrome over the real fresco, (such as its admitting of being retouched and its dispensing with joinings,) it appears that damp and atmospheric influences, notoriously destructive of real fresco, do not injure pictures executed by this process.

\* The following crucial experiment was made on one of these pictures. It was suspended for twelve months in the open air, under the principal chimney of the New Museum at Berlin; “during that time it was exposed to sunshine, mist, snow, and rain,” and nevertheless “retained its full brilliancy of colour.”

The stereochrome has been adopted on a grand scale by Kaulbach, in decorating the interior of the great national edifice at Berlin already alluded to. These decorations are now in progress, and will consist of historical pictures† (the dimensions of which are 21 feet in height and 24½ in width), single colossal figures, friezes, arabesques, chiaroscuro subjects, &c. On the effect of the three finished pictures, it has been remarked by one whose opinion is entitled to respect, that they have all the brilliancy and vigour of oil paintings, while there is the absence of that dazzling confusion which new oil paintings are apt to present, unless they are viewed in one direction, which the spectator has to seek for.

Mr. A. Church has suggested that if the surface of oolitic stones (such as Caen-stone) is found to be protected by the process already described, it might be used, as a natural intonaco, to receive coloured designs, &c. for exterior decorations; the painting would then be cemented to the stone by the action of the water-glass.

Mr. Church has also executed designs of leaves on a sort of terra cotta, prepared from a variety of Way’s silica rock, consisting of 75 parts clay and 25 of soluble silica. This surface, after being hardened by heat, is very well adapted for receiving colours in the first instance, and for retaining them after silication.

No. 4.

No. 4.

## LETTER FROM THE RIGHT HONOURABLE THE SECRETARY OF STATE FOR THE HOME DEPARTMENT.

Sir,

Whitehall, July 20, 1854.

I HAVE received the Queen’s commands to notify to you that Her Majesty has been graciously pleased to approve of the Tenth Report of the Commissioners on the Fine Arts, transmitted in your letter of the 13th instant.

Her Majesty has directed the Lords Commissioners of the Treasury to submit to Parliament estimates in conformity with the recommendations contained in the report.

I am, &amp;c.

Sir C. L. Eastlake,  
Palace of Westminster.

(Signed) PALMERSTON.

\* Communication from Mr. George Bunsen.

† Three of these pictures are finished.

1. The Fall of Babel.

2. Die Blüthe Griechenlands (“the golden age of Grecian art and poetry”).

3. The Fall of Jerusalem. (An engraving of this picture was exhibited by Mr. Ackerman.)

Two other compositions are drawn:

4. The Battle of the Huns.

5. The Crusaders’ arrival before Jerusalem.

6. The subject not yet decided on. (Communication from Mr. G. Bunsen.)